

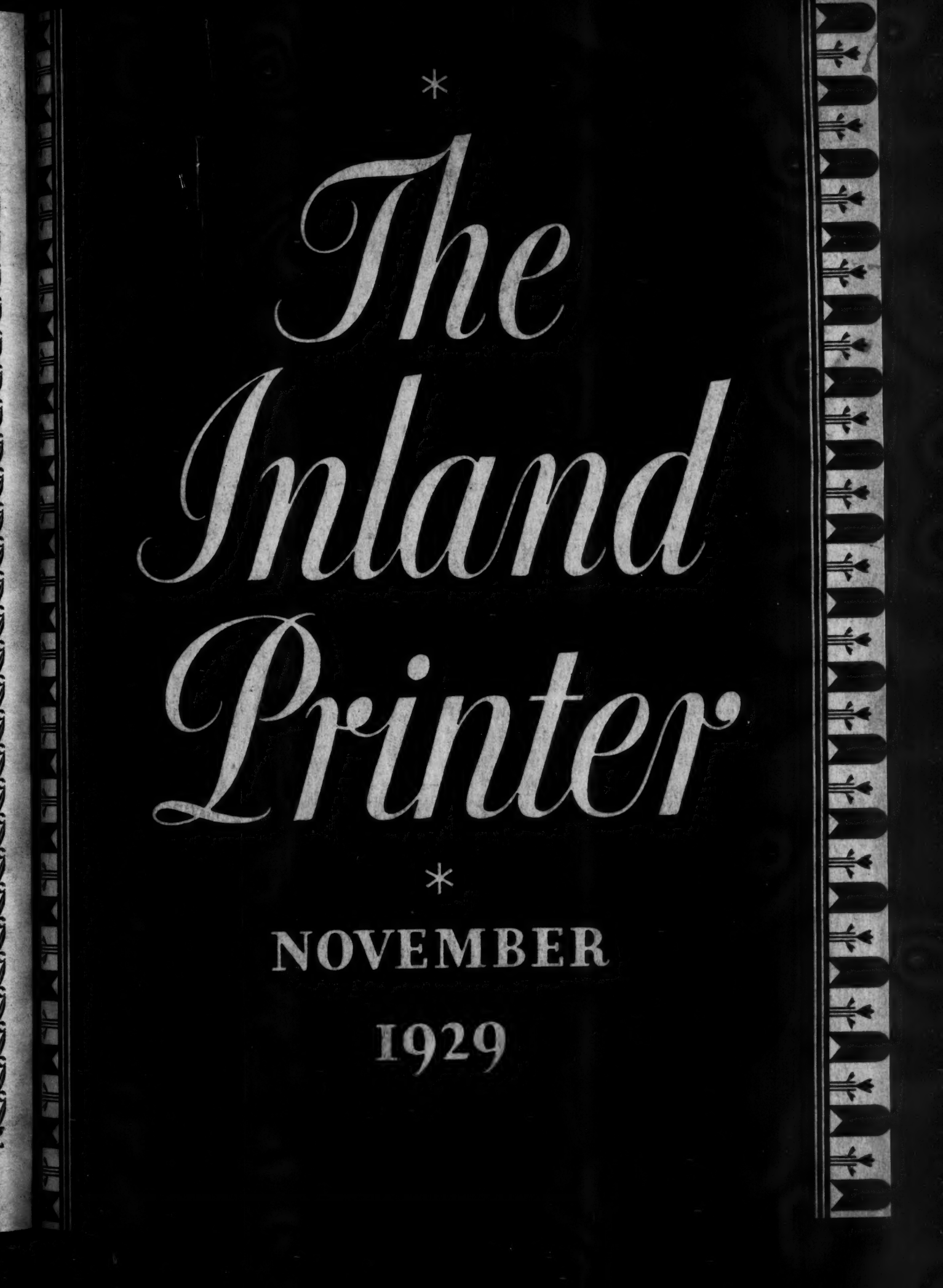


# *The Inland Printer*



NOVEMBER

1929



*You should use only*



*Raising Compounds*

FOR DULL EFFECTS

### Why? Because FLEXO

- makes a Dull for any kind of Stock, or any type face as one number *positively* cannot be satisfactory.
- is the only manufacturer who will make a Dull for special requirements in small, or large, quantities.
- makes a Dull that will give you just the "feel" you want either on the Hardest Plate or softest finish stock, no matter what type face is used—so
- gives you the effect you must have
- is the only High Grade Dull that can be used successfully in automatic dusting machines.

Flexo also makes the Highest grade Gloss and Metallic Compounds for hand or machine dusting.

Flexo is the largest and leading producer of Compounds.

### QUALITY *and* SERVICE

*Flexo Raising Compounds carried in stock by*

OTTO A. BOTH CORPORATION, BOSTON, MASS.  
127 Purchase Street

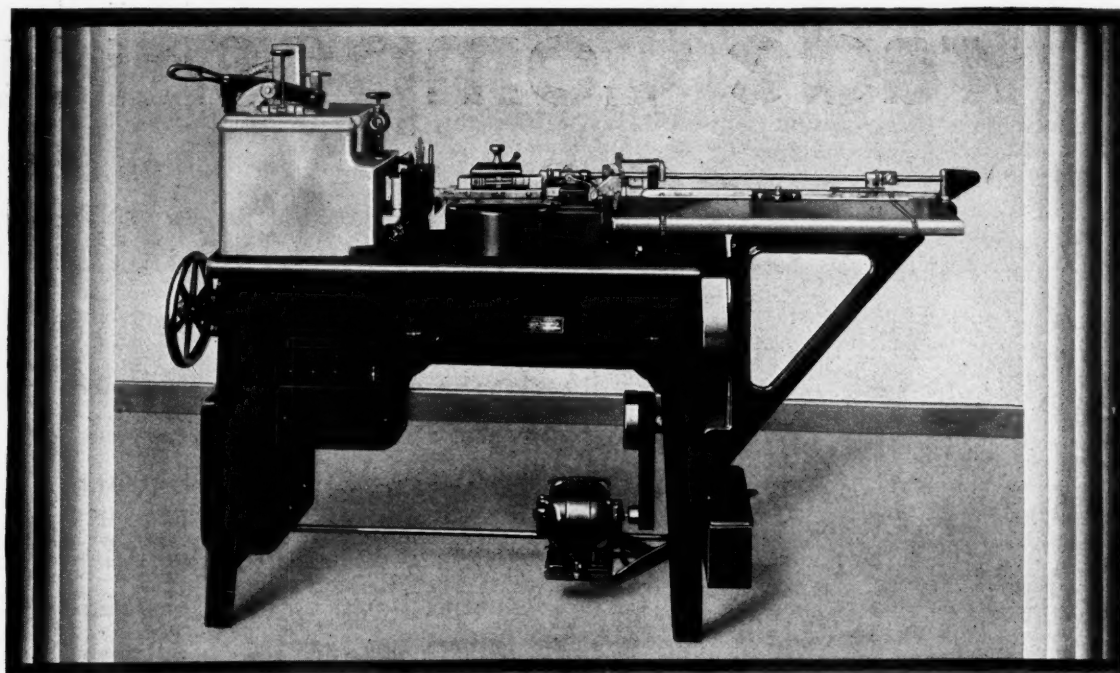
UNITED STATES BRONZE POWDER WORKS, INC., CHICAGO, ILL.  
545 West Lake Street

GLOBE TYPE FOUNDRY, CHICAGO, ILL.  
956 West Harrison Street

**FLEXO MANUFACTURING CO. INC.**

35 HOWARD STREET, NEW YORK





## A New Electric ELROD. . .

A new Elrod lead, slug, and rule casting machine, equipped with electrically heated crucible, is announced by the Ludlow Typograph Company. The machine, known as "Model E," is entirely new in design and construction. Increased production, improved oiling facilities, an automatically controlled temperature, and a better method of starting to pull a slug are but several of the features of this efficient machine.

The electric heating system has been especially designed to meet Elrod requirements, and gives the desired temperature with economical consumption of current. The machine is built so sturdily that vibration, noise, and wear are reduced to a minimum. The qualities of the strip material for which the Elrod is so well known are all retained by the new machine. Strips contain no air bubbles and are not fragile.

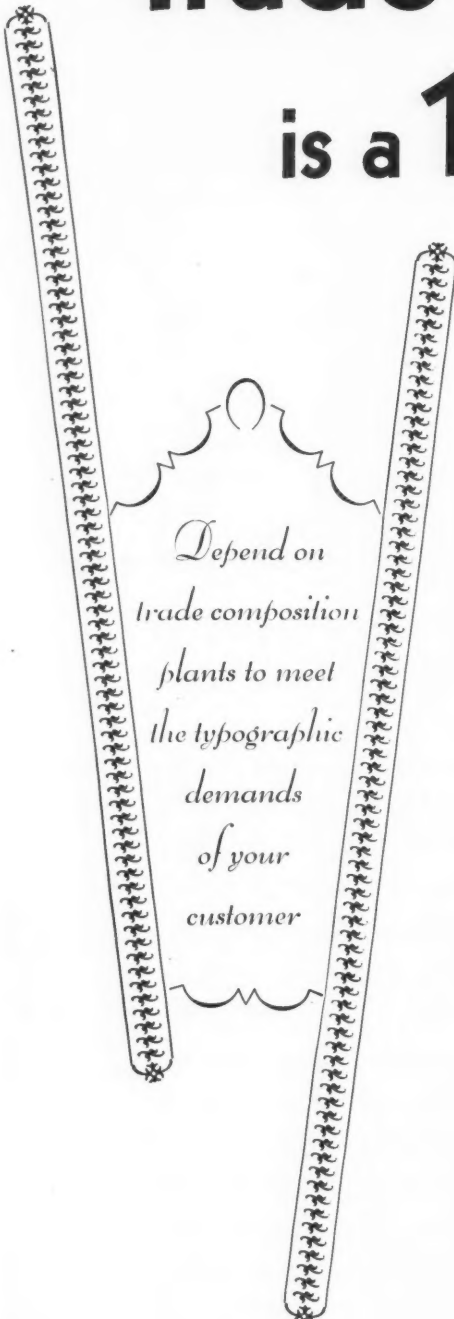
## LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue  
CHICAGO, ILLINOIS

SET IN THE NEW LUDLOW STELLAR BOLD

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Trade Composition is a 100% purchase



*Depend on  
trade composition  
plants to meet  
the typographic  
demands  
of your  
customer*

It has long been an axiom among employing printers that a profit can seldom be made in the composing room of a printing plant.

No doubt a great majority of printing establishments would be better off financially if their composing room equipment and personnel were gradually reduced to the lowest possible minimum and as much of the work as possible given to the trade-service composition plants for execution.

It is not likely that there is another commodity purchased by printers which comes so near being 100% productive as the service supplied by the trade compositor.

The product of the trade composition plant is "all there." It can be, and almost always is, sold at a profit. You buy only the hours you can actually sell the consumer.



## Metals Refining Company, Hammond, Indiana

NEW YORK OFFICE, AT TWO HUNDRED AND NINE FOURTEENTH STREET, LONG ISLAND CITY

Metals of Guaranteed High Quality for all Typesetting and Typecasting Machines

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1835, at the post office at Chicago, Illinois, Under Act of March 3, 1879.

Standardized In  
Standardized Int  
Standardized Intert

*Standardized In*  
*Standardized Int*  
*Standardized Intert*  
Garamond Series

Standardized I  
Standardized Int  
Standardized Inter

*Standardized I*  
*Standardized Int*  
*Standardized Inter*  
Garamond Bold Series

**Standard**  
**Standardized**  
**Standardized In**

**Standard**  
**Standardized**  
**Standardized In**  
Bodoni Modern Series

Standardized I  
Standardized Int  
Standardized Intert

*Standardized I*  
*Standardized Int*  
*Standardized Intert*  
Bodoni Series

Standardized  
Standardized Int  
Standardized Intert

*Standardized*  
*Standardized Int*  
*Standardized Intert*  
Bodoni Bold Series

Standardized Int  
Standardized Intert  
Standardized Intertypes

*Standardized Int*  
*Standardized Intert*  
*Standardized Intertypes*  
Cloister Series

Standardized I  
Standardized Inter  
Standardized Intert

*Standardized I*  
*Standardized Inter*  
*Standardized Intert*  
Cloister Bold Series

Standardized I  
Standardized Inter  
Standardized Intertyp

*Standardized I*  
*Standardized Inter*  
*Standardized Intertyp*  
Kenntonian, Cloister Bold

Standardized I  
Standardized Intert  
Standardized Intertyp

*Standardized I*  
*Standardized Intert*  
*Standardized Intertyp*  
Kenntonian Series

Standardized  
Standardized Inter  
Standardized Intert

*Standardized*  
*Standardized Inter*  
*Standardized Intert*  
Caslon Series

Standardize  
Standardized Int  
Standardized Intert

*Standardize*  
*Standardized Int*  
*Standardized Intert*  
Caslon Bold Series

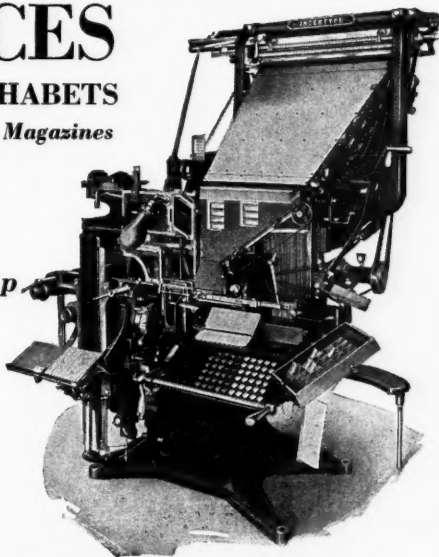
# 6 FACES

12 ALPHABETS

without Replacing Magazines

5 Point to  
18 Point

Any measure up  
to 42 picas



from 1

*Standardized*  
**INTERTYPE**  
TRADE MARK

## WITH "C" EQUIPMENT

A great majority of average printing jobs utilize not more than six faces.

That's why so many printing plants have found that the standardized Intertype with "C" Equipment is the best paying investment they ever made.

If the class of work changes to more or less display the printer simply changes the equipment. The standardized basic unit remains the same. And no standardized Intertype has ever become obsolete. It changes with the work and the change is made right in your own

plant at a very nominal charge for additional equipment.

Only 20 of the many Intertype faces are suggested on the edge of this advertisement. Let us work out the combination that will take care of your work.

Investigate the Intertype—the line composing machine that has 43 improvements—the machine of great production that gives great pleasure to the operator. Write to the nearest Intertype office for your free copy of "Profit Making Intertype Features."

INTERTYPE CORPORATION: New York 1440 Broadway; Chicago 130 North Franklin St.; New Orleans 816 Howard Ave.; San Francisco 152 Fremont St.; Los Angeles 1220 South Maple Ave.; Boston 80 Federal St.; London; Berlin. Distributors throughout the world.

*Intertype Patented Wide Tooth Smooth Running Matrices*  
*Run On Other Line Composing Machines*

Set in Bodoni and Bodoni Bold.

Standardized I  
Standardized Inter  
Standardized Intertyp

*Standardized I*  
*Standardized Inter*  
*Standardized Intertyp*  
Bodoni Book Series

**Standardi**  
**Standardized I**

**Standardi**  
**Standardized I**

Standardized Intert  
Standardized Intert  
Rugged Black, Ideal News

Standardized I  
Standardized Int  
Standardized Intert

*Standardized I*  
*Standardized Int*  
*Standardized Intert*  
Medieval with Italic

Standardized I  
Standardized Int  
Standardized Intert

**Standardized I**  
**Standardized Int**  
**Standardized Intert**

Medieval with Bold

Standardize  
Standardized Int  
Standardized Intert

**Standardize**  
**Standardized Int**  
**Standardized Intert**

Century with Bold

Standardized I  
Standardized Int  
Standardized Intert

**Standardized I**  
**Standardized Int**  
**Standardized Intert**

Lorimer, Remson Bold

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# HAMILTON RUST-PROOF GALLEYS



In the past year, thousands of printers have discovered that the new HAMILTON Rust-Proof Galley is an economic necessity for every composing room.

## SINGLE WALL STORAGE

Cadmium Plated Galleys—introduced by HAMILTON about a year ago — has made this galley the most popular one in all HAMILTON history. And they can now be bought at prices substantially the same, or even lower, than the prices paid for plain steel galleys up to now!

## DOUBLE WALL PRECISION

No need now to use galleys that rust and become unsightly despite the best of care! The Cadmium Plating Process—keeps steel rust-proof throughout a long life of service.

Available in two styles:

### **Single-Wall Storage Galley**

Made with the same care as the double-wall, except that it is single-wall and not quite so finely finished. Cheaper in price; ideal for storage.

### **Double-Wall Precision Galley**

Made of specially drawn steel, uniform in thickness. It lies perfectly flat, and is square, smooth and free of sharp edges. In short, a real tool.

MANUFACTURED BY

**Hamilton Manufacturing Company**  
Two Rivers, Wisconsin

Eastern Office: Rahway, N. J.

Pacific Coast Branch: 4440 E. 49th Street, Los Angeles

HAMILTON GOODS ARE SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

## ***Matched Motors and Control for Cylinder Presses***



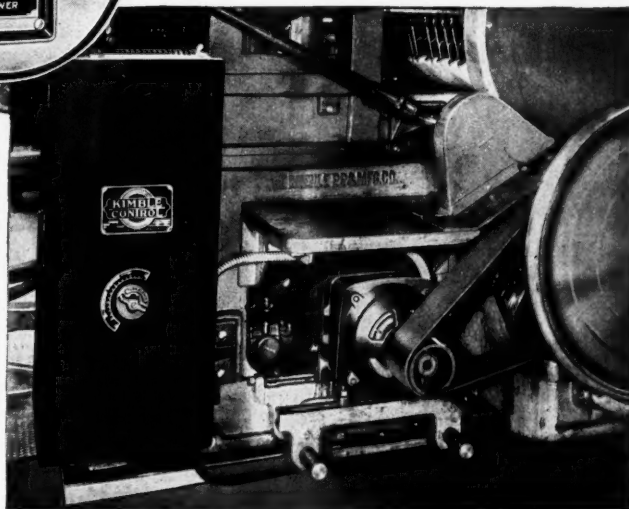
**K**IMBLE MOTORS for cylinder press operation are not mere general purpose motors applied to printing presses—they are designed and built to meet the special characteristics essential to the most effective press drive.

Kimble Press Control Equipment is not standard control apparatus adjusted to Kimble Motors. It is especially designed throughout to perfectly match the characteristics of Kimble Motors.

When you need motor equipment, consult the nearest Kimble representative, or write us for quotation. It is an easy way to insure results.

### **When Leaders Collaborate**

The joint efforts of Kimble Engineers, who have specialized for nearly a quarter century in the design and application of printing press motors, engineers of the world's largest printing press manufacturer, and engineers of the world's largest independent manufacturer of control apparatus, assure effective results from Kimble Motor and Control Equipment for cylinder presses.



**KIMBLE ELECTRIC COMPANY**  
2011 W. Hastings St.    ::    Chicago, Illinois

# **KIMBLE MOTORS**

Made for Printers since 1905

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

*Announcing* ▲▲▲▲  
*The New 1930 Model*  
**Diamond Power Cutter**



9-22

**"It's a Challenge"**

Here is the new 1930 model Diamond Power Cutter—introducing many important changes and finer features of operation—typically "Challenge"

You will find this Diamond Power Cutter a great machine in every way. It is certain to demand even higher regard from printers and binders who want the ultimate in performance day after day—year after year.

The new Diamond Power Cutter merits your investigation. Write today for the illustrated and descriptive circular. Sold by All Dealers.

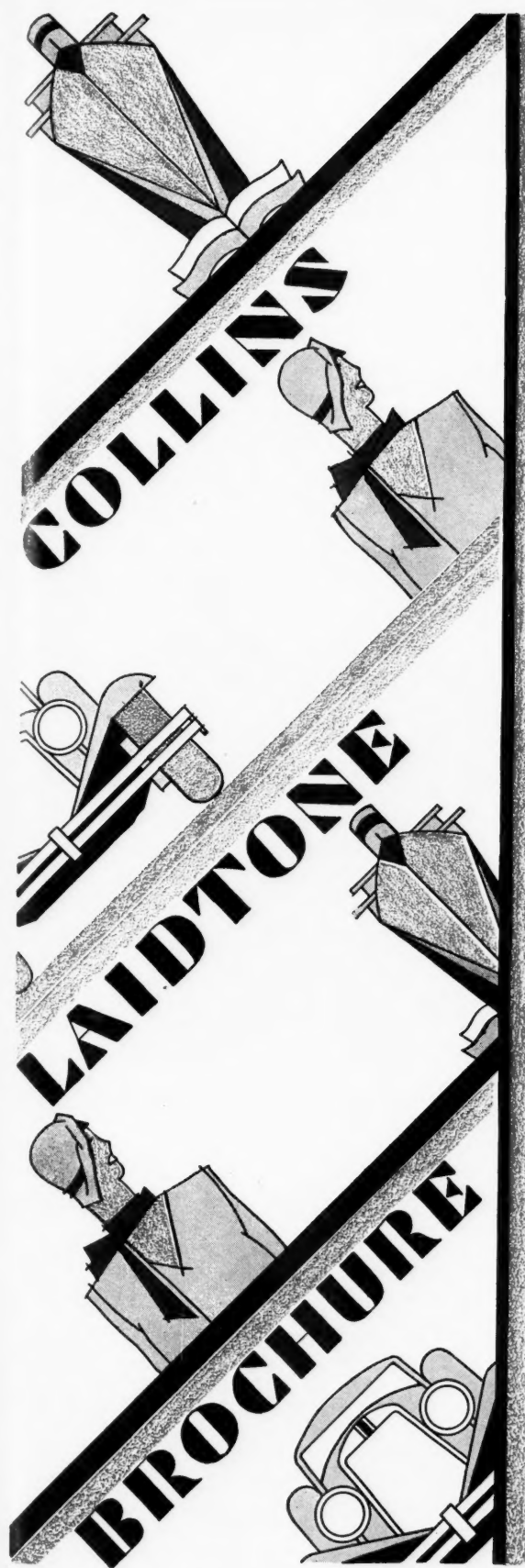
**The Challenge Machinery Co.**

**Chicago**  
 17-19 East Austin Avenue

**Grand Haven, Michigan**

**New York**  
 200 Hudson Street





◀ ANNOUNCING A NEW  
LAIDTONE COATED PAPER ▶

## INSPIRATION

is most elusive at the very time one needs it. That is why printers and advertisers who recognize the significance of ideas surround themselves with samples of material products which are, themselves, inspiring. Collins *Laidtone Brochure* merits a place in the idea files of every buyer and producer of printed salesmanship — not because this advertisement says so but because *Laidtone Brochure* is definitely, decidedly new. It is a semi-dull coated paper with a straight laid effect. Its markings are wide; it is without chain marks; its surface responds with extraordinary facility to the fragile halftone screen or the coarse line engraving; and it is available in delicate shades of Green, Ivory, White and Terra Cotta. Laidtone Brochure, in a word, is thoroughly but conservatively modern . . . A Demonstration Portfolio, sophisticated, cosmopolitan and thoroughly inspiring, is ready to be mailed — to you!

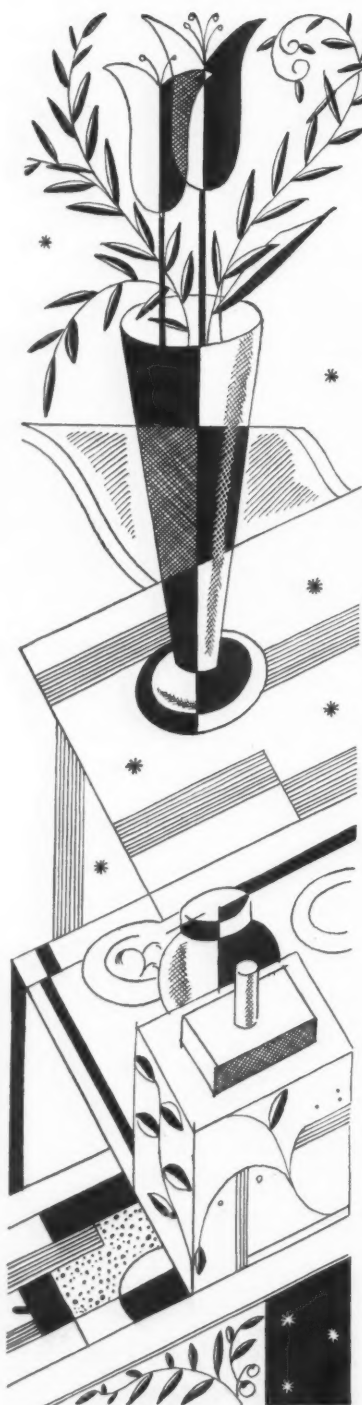
*Sold by America's Leading Paper Merchants*

**A. M. COLLINS MFG. COMPANY**  
1518 Walnut Street, Philadelphia

**WRITE FOR THE  
NEW DEMONSTRATION PORTFOLIO  
OF LAIDTONE BROCHURE**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

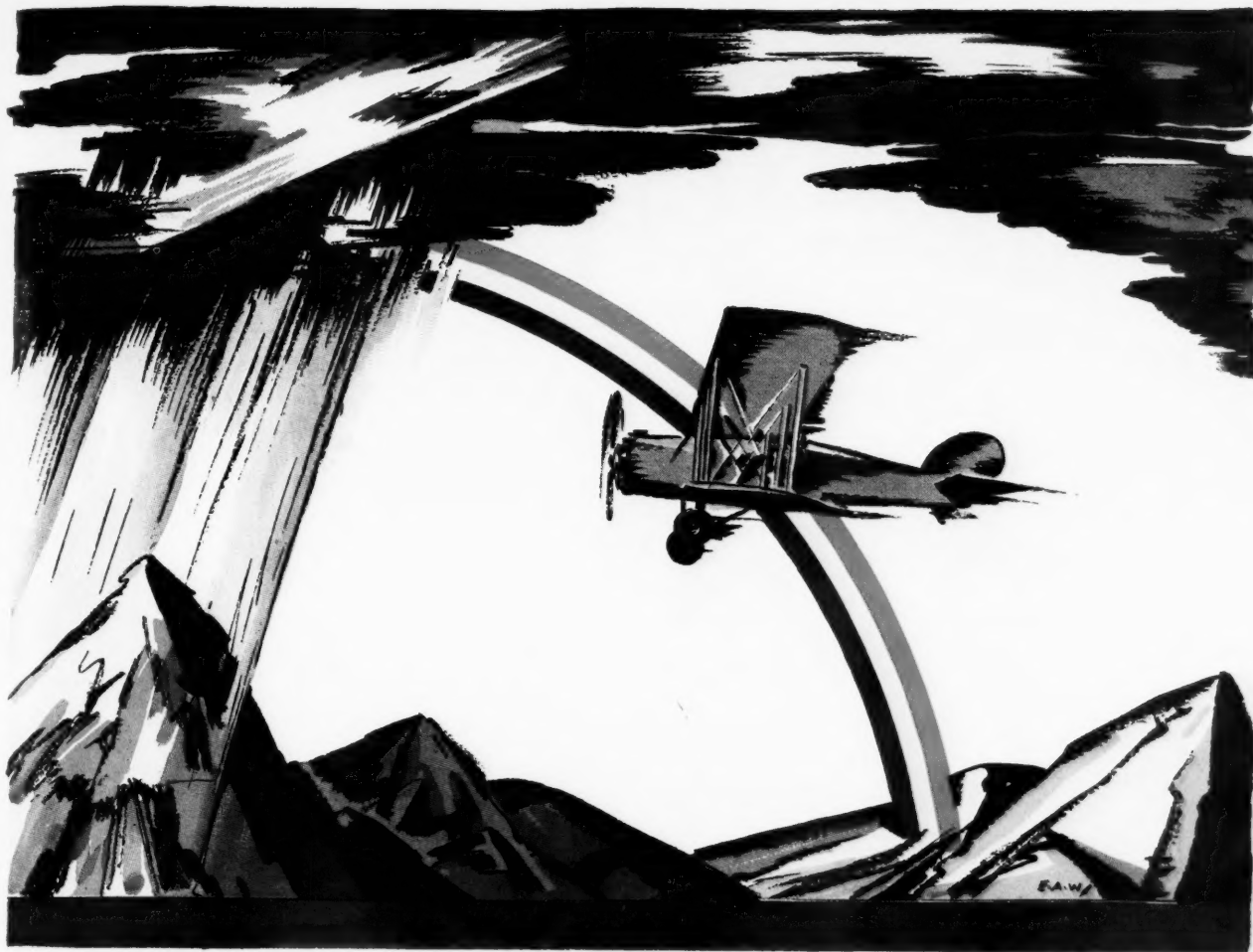
*To those who Advertise  
to an Exclusive Market*



*Makers of fine furniture, decorators and those whose business it is to plenish the home of a discriminating clientele with objets d'art will find in this particular type, Bernhard Cursive Bold, a face unusually well adapted to their needs. Bernhard Cursive Bold is cast on the American point system and carried in stock from 14 to 72 point. May we suggest specimen sheets be sent for at once?*

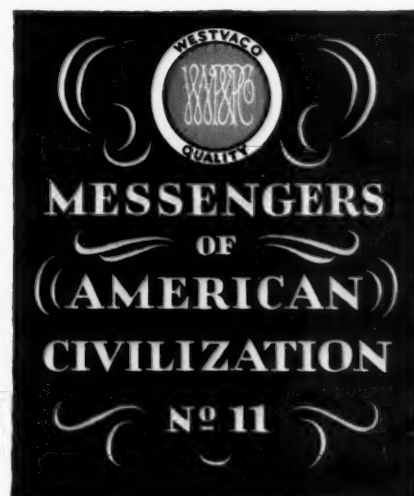
*Bauer Type Foundry, Inc.*  
*235-247 East Forty-Fifth Street, New York City*

STOCKED WITH: The Turner Type Founders Co., Chicago, Ill., Cleveland, Ohio, Detroit, Mich.; Machine Composition Co., Boston; Emile Riehl & Sons, Philadelphia, Pa.; REPRESENTED BY: Norman F. Hall Co., San Francisco, Independent Printers Supply, Inc., Los Angeles; J. R. Nevraumont & Son, Portland, Ore.; J. C. Niner Co., Baltimore; Pelouze Printers Supply Co., Richmond, Va.; Manton Brothers, Buffalo, N. Y.; Southern Inventory & Appraisal Co., Memphis, Tenn.; F. J. Finck, San Antonio, Texas



## THE AIRPLANE

A new messenger of our civilization was born with the definite establishment of the air mail service—a new vehicle for the power of modern advertising was added to our resources. The huge American market was made smaller by hours—and this is but a promise of future accomplishment in which the Airplane will play even a greater part in bearing the messages of modern advertising to the people of the entire world.



A WESTVACO SURFACE FOR EVERY PRINTING NEED

Copyright 1929 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS



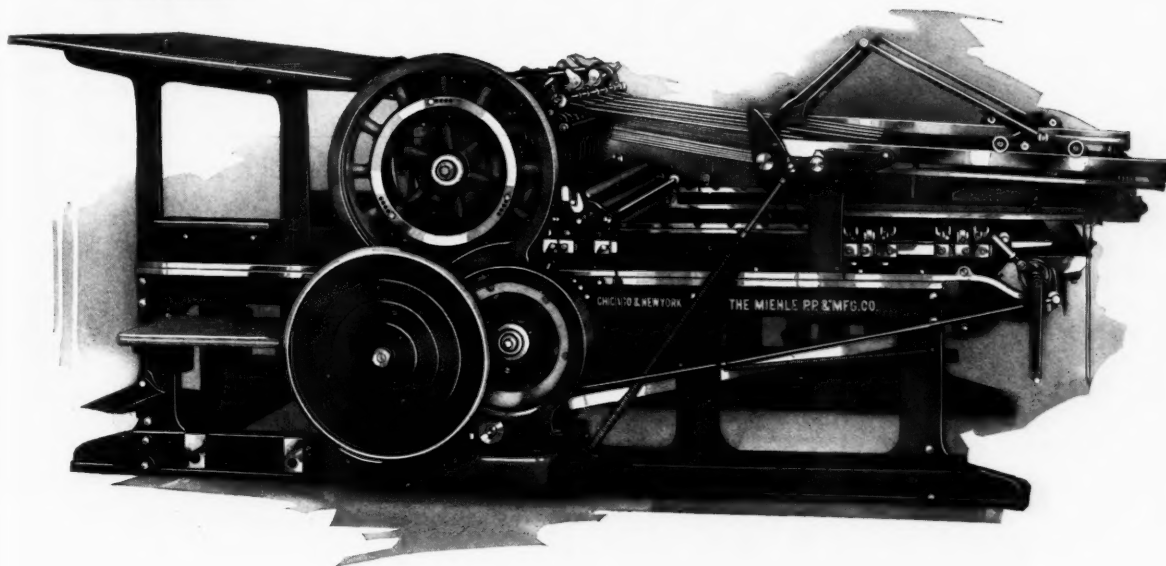
# The MILL PRICE LIST Distributors of WESTVACO MILL BRAND PAPERS

ATLANTA, GA.	The Chatfield & Woods Co. 29 Pryor Street, N. E.	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
AUGUSTA, ME.	The Arnold-Roberts Co.	ROCHESTER, N. Y.	The Union Paper & Twine Co. 25 Spencer Street
BALTIMORE, MD.	Bradley-Reese Company 308 West Pratt Street	ST. LOUIS, MO.	Graham Paper Company 1014 Spruce Street
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	ST. PAUL, MINN.	Graham Paper Company 16 East Fourth Street
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	SAN ANTONIO, TEX.	Graham Paper Company 130 Graham Street
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	SAN FRANCISCO, CAL.	West Virginia Pulp & Paper Co. 503 Market Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
CINCINNATI, O.	The Chatfield & Woods Co. 3rd, Plum & Pearl Streets	WASHINGTON, D.C.	R.P. Andrews Paper Co. First & H Streets, S. E.
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.		
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street		
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct		
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street		
EL PASO, TEXAS	Graham Paper Company 201 Anthony Street		
HOUSTON, TEXAS	Graham Paper Company 1002-1008 Washington Avenue		
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th Street, Traffic Way		
MEMPHIS, TENN.	Graham Paper Company 411 South Main Street		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 15 Orange Street		
NEW ORLEANS, LA.	Graham Paper Company S. Peters, Gravier & Fulton Streets		
NEW YORK, N.Y.	West Virginia Pulp & Paper Co. New York Central Building, Park Avenue at 46th Street		
OKLAHOMA CITY, OKLA.	Graham Paper Co. 15-17 E. California Avenue		
OMAHA, NEB.	Carpenter Paper Company Ninth & Harney Streets		
PHILADELPHIA, PA.	West Virginia Pulp & Paper Co. Public Ledger Building		
PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second & Liberty Avenues		
PROVIDENCE, R. I.	The Arnold-Roberts Co. 86 Weybosset Street		



Manufactured by  
**WEST VIRGINIA PULP  
AND PAPER COMPANY**

## The Miehle TWO-REVOLUTION PRESS



### FIGURING DEPRECIATION

The wise printer figures an annual depreciation of ten per cent of the original cost of his machinery.

Thus, at the end of ten years, a Miehle press which cost, say, \$5000 would stand on the books as without value.

But, after ten years, this Miehle press, to all intents and purposes is as good as ever. If it were offered for sale, it would bring a great part of its original price.

It is obvious then that the press, in addition to earning a regular profit, repaid its original cost, in full. It is now in position to add to its annual profit the \$500 which was previously charged to depreciation. Further, it can be readily sold for an excellent price.

This is because the Miehle is the standard press of the world. It is also what has made it the standard.

## · MIEHLE · PRINTING PRESS & MFG. CO.

*Main Office and Factory*

FOURTEENTH ST. AND SO. DAMEN AVENUE · CHICAGO

*Sales Offices:*

PHILADELPHIA    BOSTON    DALLAS    SAN FRANCISCO    LOS ANGELES

ATLANTA, Dodson Printers Supply Co.    OKLAHOMA CITY, Western Newspaper Union

SALT LAKE CITY, Western Newspaper Union

*Distributors for CANADA:* Toronto Type Foundry Co., Ltd., Toronto, Can.

*Operating Exhibits:* TRANSPORTATION BUILDING, CHICAGO    PRINTING CRAFTS BUILDING, NEW YORK

# EMBOSSOGRAPHY

.... a PATENTED process that produces Raised Printing that is HARD, FLEXIBLE and PERMANENT, in all colors including gold and silver. It is the ONLY raised printing process that "Won't scratch or crack off." Guaranteed not to deteriorate with age.

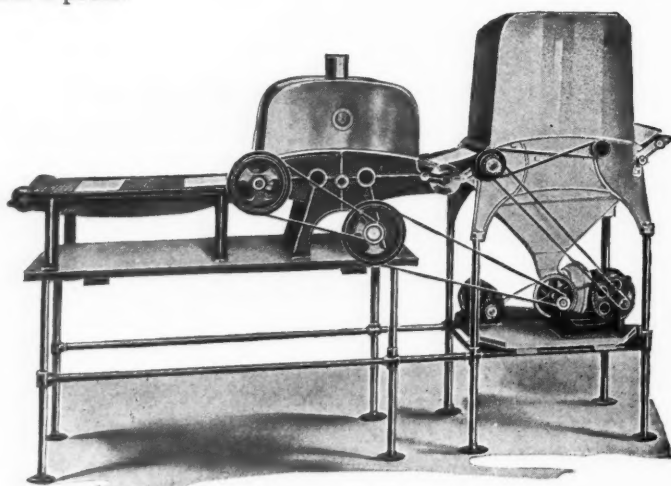
## The Embossographer

*Patented and Patents Pending*

An automatic machine for producing Raised Printing, Embossography, Thermography, etc. Made in *a variety* of sizes for every need.

*The Embossographer* is a separate and distinct unit, whose function is to apply the compound, clean off the excess, and deliver to heater. Will handle any *and every* variety of compound.

*The Embossographer* is without question the most simple and foolproof machine of its kind now on the market; will operate with one pound of compound. One turn of a knob regulates the supply of more or less powder. Built for hand feeding, or to operate direct from a press.



The Embossographer is the crowning achievement of a practical printer, after over 15 years of actual experience in producing raised printing effects.

**Complete and ready to run and operate in connection with your heater, \$350.00**

Complete, with one of our Model No. 4, Outfit No. 1 Heaters as shown above, \$500.00

The "Little Giant" Embossograph Machine, Gas or Electric Heat, complete with Motor, Inks and Powders, ready to run, fully guaranteed. \$100.00

**The Embossograph Process  
Company, Inc.**

ESTABLISHED 1915

251 William Street NEW YORK, N. Y.

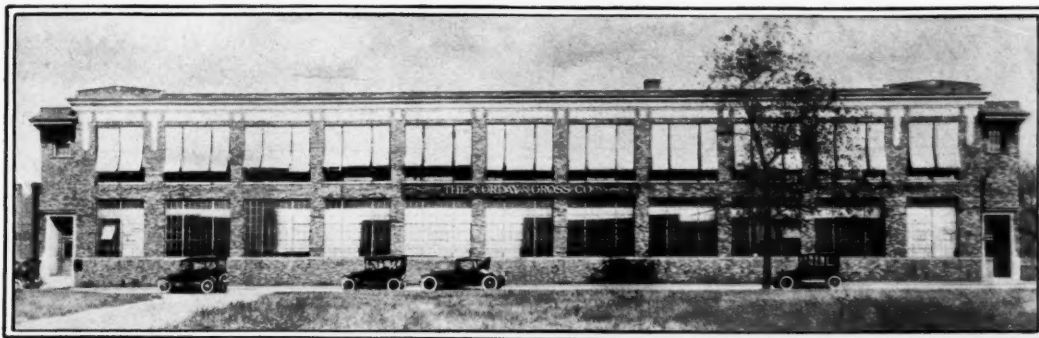
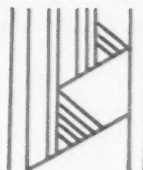
Embossing, Engraving Compounds, Hard, Flexible and Permanent. Neutral for all color ink; also for Bronzer. ... Send for price list.



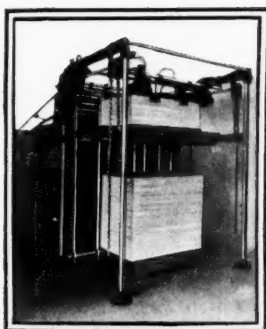
# The CORDAY & GROSS CO.



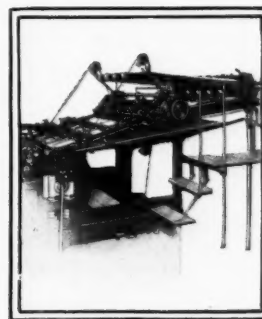
HAVE PROVED THE WORTH OF  
MECHANICAL FEEDING IN THIS  
MODERN PRINTING PLANT



"All of our presses except two, which are hand operated, are equipped with Dexter and Cross Feeders. For many reasons, feeding machines are most desirable. They increase production, cut down spoilage from handling, insure exact register and in many other ways prove the worth of mechanical feeding machines in modern day printing production.



DEXTER FEEDER



CROSS FEEDER

"We are pleased to state that the Dexter Feeders are almost human in their operation—we could not operate without them."

THE CORDAY & GROSS COMPANY  
Cleveland, Ohio

## DEXTER FOLDER COMPANY

28 WEST 23rd STREET • NEW YORK

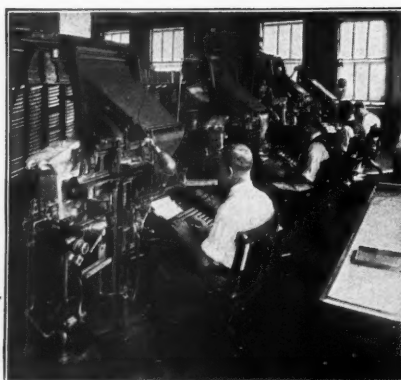
CHICAGO  
CLEVELAND  
DALLAS

PHILADELPHIA  
ST. LOUIS  
SAN FRANCISCO

BOSTON  
ATLANTA  
TORONTO

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# "Thumbs Down" on Melting Metal Twice to Use it Once!



Here's a few of the Publishers and Trade Compositors, taken at random from the list of Monomelt Users:

Tradetype Composing Co.	Birmingham, Ala.
Arkansas Farmer	Little Rock, Ark.
Service Typesetting Co.	Los Angeles, Cal.
Leland Stanford University	Palo Alto, Cal.
Sacramento Comp. Co.	Sacramento, Cal.
California Press	San Francisco, Cal.
Franklin Linotype Co.	San Francisco, Cal.
W. H. Kistler Sta. Co.	Denver, Colo.
Columbia Printing Co.	New Haven, Conn.
Judd & DeWeller	Washington, D. C.
Maxwell L. Jones	Washington, D. C.
Schumann Printing Co.	Jacksonville, Fla.
Kincaid-Smith Co.	Atlanta, Ga.
Englewood Typesetting Co.	Chicago, Ill.
D. & P. Pub. Corporation	Danville, Ill.
Pioneer Publishing Co.	Oak Park, Ill.
Cornelius Printing Co.	Indianapolis, Ind.
LaFayette Typesetting Co.	LaFayette, Ind.
The Torch Press	Cedar Rapids, Ia.
Jacobson Linotyping Co.	Des Moines, Ia.
Wichita Type Shop	Wichita, Kan.
Dickson Co.	Louisville, Ky.
Standard Printing Co.	Louisville, Ky.
Quality Lino. Service, Inc.	New Orleans, La.
The Southworth Press	Portland, Me.
Linotype Composition Co.	Baltimore, Md.
Monotype Composition Co.	Baltimore, Md.
E. D. Abbott Co.	Boston, Mass.
Library Bureau	Cambridge, Mass.
The Graphic Press	Newton, Mass.
Peerless Typesetting Co.	Detroit, Mich.
Theatrical Advertising Co.	Detroit, Mich.
Periodical Typesetting Co.	Minneapolis, Minn.
Jensen Printing Co.	Minneapolis, Minn.
Brown & Bigelow	St. Paul, Minn.
National Weeklies	Winona, Minn.
Southland Dy. Ftr., Farmer	Jackson, Miss.
DeLuxe Check Printers, Inc.	Kansas City, Mo.
Midland Typesetting Co.	Kansas City, Mo.
St. Louis Law Printing Co.	St. Louis, Mo.
McKee Printing Co.	Butte, Mont.
Clyde B. Tryon	Omaha, Neb.
Concord Press	Concord, N. H.
Wash. Mono. Composition Co., Inc.	Camden, N. J.
Alexander Hamilton Printing Co.	Paterson, N. J.
Library Bureau	Brooklyn, N. Y.
Commanday Bros.	New York, N. Y.
McGraw-Hill Co.	New York, N. Y.
Standard Statistics, Inc.	New York, N. Y.
Robesonian, Inc.	Lumberton, N. C.
Barber Printing Co.	Winston-Salem, N. C.
Firestone Tire & Rubber Co.	Akron, Ohio
Kelllogg Typesetting Co.	Canton, Ohio
Gates Legal Publishing Co.	Cleveland, Ohio
Press & Plate Company	Cleveland, Ohio
Downtown Printing Co.	Gallipolis, Ohio
Blade Printing & Paper Co.	Toledo, Ohio
O. K. Poultry Journal	Mounds, Okla.
Udlike Typesetting Co.	Portland, Ore.
Otto-Jones Co.	Philadelphia, Pa.
Smith Bros. Co., Inc.	Pittsburgh, Pa.
Oxford Press	Providence, R. I.
Southern Printing & Publishing Co.	Charleston, S. C.
Providence, Peace & Martin	Greenville, S. C.
Mark D. Scott	Sioux Falls, S. D.
Intertype Composing Co.	Chattanooga, Tenn.
B. & W. Typesetting Co.	Nashville, Tenn.
Jagars Typesetting Co.	Dallas, Texas
Waller Bros. & Kenyon	Dallas, Texas
Southern Florist	Fort Worth, Texas
Globe Printing Co.	San Antonio, Texas
The Cowles Press	St. Johnsbury, Vt.
Richmond Press	Richmond, Va.
Sherman Printing & Binding Co.	Seattle, Wash.
Jarrett Printing Co.	Charleston, W. Va.
Ohio Valley Publishing Co.	Parkersburg, W. Va.
Madison Democrat	Madison, Wis.
Independent Typesetting Co.	Milwaukee, Wis.
A. F. Hickey	Calgary, Alb.
Henry Roche Printing Co.	Edmonton, Alb.
Stovel Co., Ltd.	Winnipeg, Man.
Pickering Press	Pickering, Ont.
Saturday Night Press	Toronto, Ont.
Woodward Press, Ltd.	Montreal, Que.
Regina Typesetting Co.	Regina, Sask.
Hargreaves Ltd.	Saskatoon, Sask.

## Harness these Monomelt advantages to your composing room

- 1 Eliminate the furnace; do away with pigging.
- 2 Eliminate melting metal twice to use it once.
- 3 Save tin and antimony lost by overheating metal.
- 4 Save time wasted through recasting faulty slugs.
- 5 Save operator's time by reducing squirts.
- 6 Save on rent and space which the furnace wastes.
- 7 Do away with frosted faces and hollow slugs.
- 8 Reduce drossage to a fine powder.
- 9 Cut metal handling to three simple operations.
- 10 Increase production at least 10%.
- 11 Obtain better typography consistently.
- 12 Save time, labor and money.

Hundreds of newspapers, large and small, trade compositors, printers and publishers in U. S., Canada and foreign countries have eliminated the metal furnace, speeded up production and stopped composing room leaks by installing the Monomelt System, which pays for itself in less than one year.

**Electric or Gas Monomelt Units for Linotype, Intertype, Linograph, Ludlow, Elrod, and Monotype.**

**"Why melt metal twice to use it once?"**

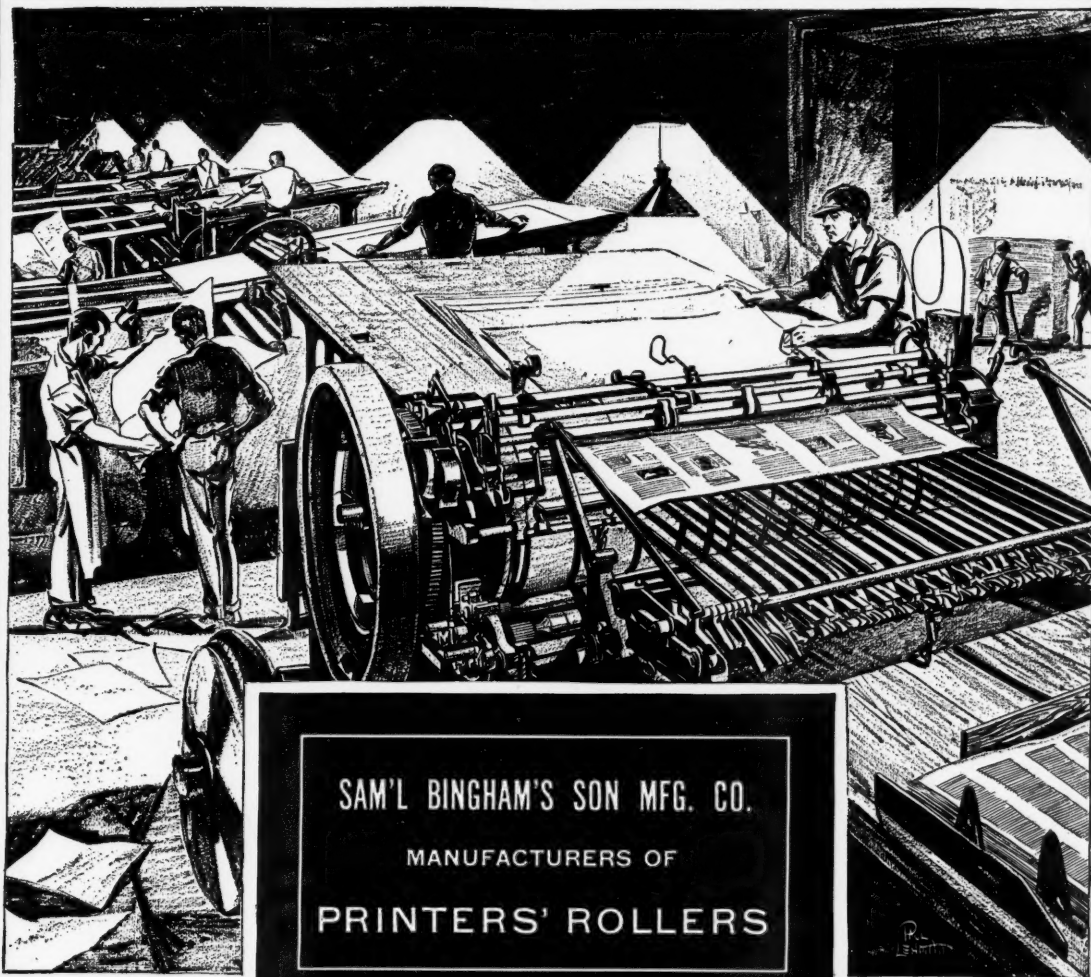
# MONOMELT SYSTEM

**THE MONOMELT CO.**

**1621 Polk Street, Minneapolis, Minn.**

Sole agent for the British Isles: **H. W. CASLON & CO., Limited**, 82 Chiswell Street, London, England

For Holland and Belgium: **JOSEPH KELLER**, 63 Heerengracht, Amsterdam, Holland



SAM'L BINGHAM'S SON MFG. CO.  
MANUFACTURERS OF  
PRINTERS' ROLLERS

Centuries of sweating genius, battling superstition and ignorance—culminating in the modern printing plant! Without it, all of knowledge and civilization would become tomorrow a matter of hearsay or painfully penned manuscripts!

**P**RINTING, fittingly called "The art preservative of all the arts," holds in its palm the secrets of history, of art, of music, of engineering and architecture! And Bingham rollers are contributing more to the excellence of printing today than at any time in the eighty years of Bingham history! Are you taking full advantage of the fourteen modern factories, established at important geographic centers for your convenience? Use our *Red Shipping Labels*.

*We supply any kind of rollers for any kind of press!*

*Factories at:*

CHICAGO  
636-720 Sherman Street

KALAMAZOO  
223 West Ransom Street

PITTSBURGH  
88-90 South 13th Street

DETROIT  
4391 Apple Street

INDIANAPOLIS  
629 South Alabama Street

DALLAS  
1310 Patterson Avenue

CLEVELAND  
1432 Hamilton Avenue

ATLANTA  
274-6 Trinity Ave., S. W.

KANSAS CITY  
706-708 Baltimore Avenue

MINNEAPOLIS  
721-723 Fourth Street

NASHVILLE  
911 Berryhill Street

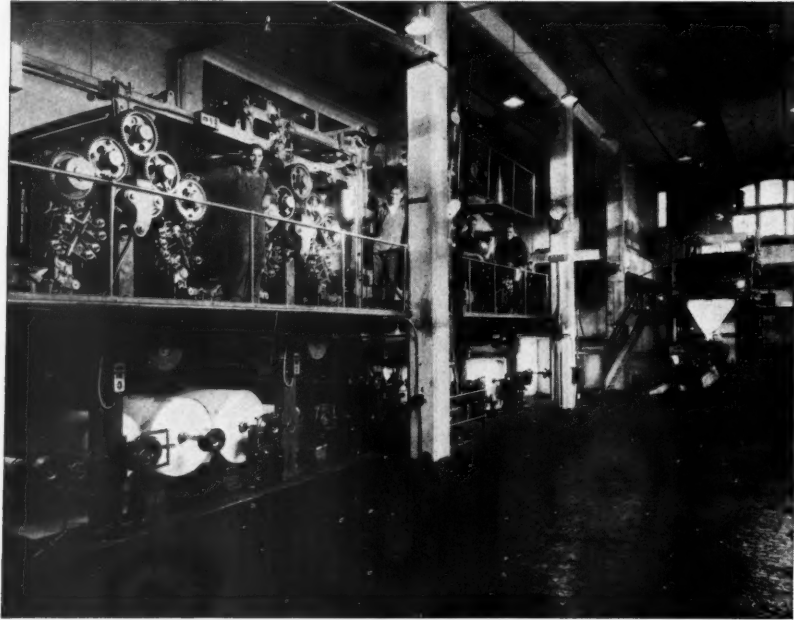
DES MOINES  
1025 West Fifth Street

SPRINGFIELD, OHIO  
Cor. East and Harrison Streets

ST. LOUIS  
514-516 Clark Avenue

**For 80 Years Bingham's Reliable Printers' Rollers**

# KREOLITE



## YOUR FLOORING PROBLEM

Whether it is to find flooring material that will withstand the vibration of big, speedy presses, the constant trucking of heavy forms, stereos, paper stock and other materials, or the contact of spilled molten metal in the typesetting and stereotyping rooms, *Kreolite Wood Blocks* offer the one satisfactory and permanent solution.

That is why you find *Kreolite Wood Block Floors* in many of the nation's greatest publishing and printing plants today. A few of the large printing plants where Kreolite Wood Block Floors were chosen are:

DETROIT FREE PRESS - - - - - DETROIT, MICH.  
EVENING NEWS PUBLISHING CO. - NEWARK, N. J.  
HERALD POST - - - - - LOUISVILLE, KY.  
NEW YORK TRIBUNE - - - - - NEW YORK, N. Y.  
PITTSBURGH LEADER - - - - - PITTSBURGH, PA.

These floors are laid with the tough end-grain of the wood uppermost. The patented grooves in every block are filled with *Kreolite Pitch* which binds the entire floor into a solid unit. . . . Send your floor problem to us for solution. Our engineers will study your needs and make proper recommendations without any obligation to you.

**THE JENNISON-WRIGHT COMPANY, TOLEDO, OHIO**

*Branches in All Large Cities*

# FLOORS

**WOOD  
BLOCK**





*Photograph shows battery of three Model K Cleveland Folders in plant of the Publishing House of the Methodist Episcopal Church, South, Nashville, Tennessee*

## ...and Now They Have Three Model K Cleveland Folders

**H**OURLY and per thousand folding costs in the plant of the Publishing House of the Methodist Episcopal Church, South, Nashville, Tennessee, were definitely reduced with the installation of a Model K (39x52) Cleveland Folding Machine. And now this establishment has three Model K folders. This Publishing house was the first plant to have a battery of three Model K Cleve-

lands in operation. Since then several other firms have bought their third Model K.

Reduced costs automatically follow the installation of a Cleveland Folder. Its folding speed is so much greater—its all around performance so superior—that more business can be handled without increased overhead. And then, of course, it isn't long until more Cleveland Folders are needed.

### FIVE MODELS

Model K ... (39x52)  
Model B ... (25x38)  
Model O ... (19x25)  
Model E ... (17x22)  
Model L ... (17x22)

*Give us a chance to prove these claims. We can.*

# **THE CLEVELAND FOLDING MACHINE CO.**

General Offices and Factory: 1929-31 East 61st Street, CLEVELAND, OHIO

NEW YORK—1304 Printing Crafts Building  
BOSTON—Chamber of Commerce Bldg.  
PHILADELPHIA—1024 Public Ledger Bldg.

CHICAGO—343 S. Dearborn cor. Van Buren  
LOS ANGELES—East Pico and Maple Street  
SAN FRANCISCO—514 Howard Street

# "continuous performance" plus!



*This  
letter  
tells  
the  
story*



Main Factories  
and Executive Offices  
ROCHESTER, N.Y.

**YAWMAN AND ERBE MFG. CO.**

Filing Systems and Equipment.

NEW YORK CITY  
Worth 3520



Reply to

**YAWMAN AND ERBE MFG. CO.**  
PRINTING DEPT.  
521 West 26th Street

ALONZO A. OTT  
Superintendent

Sept. 10, 1929.

E. P. Lawson Company, Inc.  
424-438 West 33rd St.  
New York City

Att: Mr. D. W. Schulkind, Vice Pres.

Dear Mr. Schulkind:

Recently we had some photographs taken of our newly equipped printing plant. Under separate cover I am forwarding a picture showing the installation of Wright Tatum Punching Machines with tabbing attachments. This picture may be of interest to you and you may also be glad to know that we have been using this type of equipment for many years and are able to get fine results in punching, tabbing and other operations which we are able to perform with the aid of this equipment.

While this picture does not show our Wright Drilling Machine, this too has been giving us good results.

I am glad to recommend this equipment, also to thank your organization and the J. T. Wright Co. for the good services rendered in the installation.

Very truly yours,

*Alonzo A. Ott*

Superintendent New York Printing Dept.  
YAWMAN & ERBE MFG. CO.

**ALL "WRIGHT" MACHINES  
ARE BUILT TO INCREASE  
OUTPUT! LOWER COSTS!  
AVOID TROUBLE! SAVE TIME!**



## The J. T. Wright Company

Manufacturers of Paper Drilling, Punching and Perforating Machinery  
Also Designers and Builders of Special Machinery

2733 - 2737 COLERAIN AVENUE

CINCINNATI, OHIO

Agencies in Principal Cities

IN NEW YORK: E. P. Lawson Co., Inc., 424 W. 33d Street  
IN CHICAGO: Chas. N. Stevens Co., 112 W. Harrison Street  
IN DETROIT: Floyd A. Mahl, Representative, 723 First Street

IN ATLANTA: J. H. Schroeter & Bro., 223 Central Avenue  
IN DALLAS: American Type Founders Company  
PACIFIC COAST: American Type Founders Company



CAESAR BORGIA

# THE BORGIA FAMILY

ONE of the world's most notorious families. Poisoners, murderers and churchmen. Sometime patrons of Literature, Science and the Drama. Colorful lives. Lives part of the beauty in the great mother city Rome! In Her roomy cradle there grew Beauty in Letters, in Painting, in Sculpture and Architecture. Ambitious models which we moderns must strive to equal.

Decorative and versatile were the Borgias and ancient Rome. Just as decorative and versatile, according to our present day standards is the Kamargo quartette of cover stocks. Ravenna—the newest and loveliest of the four was made to be a “background for things of beauty.” Direct mailings on de luxe motor cars, perfumes, jewelry—in fact any merchandise that is out of the ordinary, rare or costly—are made more enticing by the subtle flattery of this cover stock. Morocco is a cover of leather-like surface and strength. Gay Head one of duo-mottled paper, and Indian Head—vivid and very inexpensive make up the rest of the popular line of paper stocks. Any one of the 4 will make catalogs, booklets and folders strong enough to catch the reader's attention and direct his buying mood toward your product.



Four beautiful full size four-colors. Send for copy or all. Each guaranteed for the handy size size.

## KAMARGO MILLS

Founded 1905

KNOWLTON BROTHERS

Watertown, New York

RAVENNA :: GAY HEAD :: MOROCCO :: INDIAN HEAD







**FEATURE  
No. 2**

**What USERS Say  
About BABCOCK'S  
Roller Throw-off**

"One feature which stands out uppermost is the lever which instantly throws all rollers out of contact."—Smith-Edwards Co., Philadelphia, Pa.

"We like the Babcock method of instantly throwing all rollers out of contact with one motion."—Garrett & Massie, Inc., Richmond, Va.

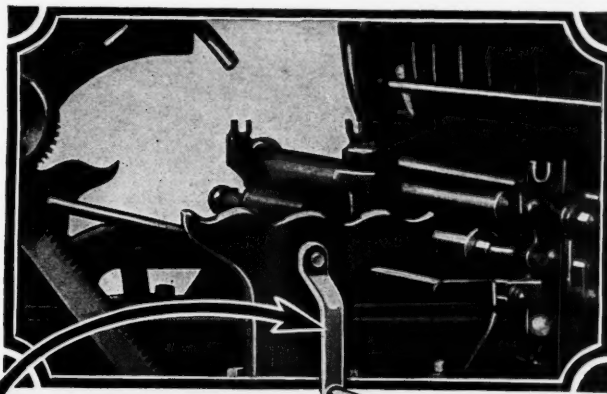
"We are well pleased with the special features, such as the roller throw-off and the delivery."—The Essex Press, Newark, N. J.

"The roller throw-off is a great thing. Likewise the universal delivery."—Irvin Morgenstern Press, Inc., New York.

"The method of instantly throwing all rollers out of contact by means of a lever appeals to the writer, as well as the universal delivery."—Fibreboard Products, Inc., Stockton, Calif.

"Another good point is the throw-off of all rollers, or throwing off individual rollers, as desired, very simply."—Birge, Grandbois & Smith, Inc., New York.

"The lever by which we can instantly throw all rollers out of contact is a very valuable time-saver."—Mittag & Volger, Inc., Park Ridge, N. J.



*One movement  
of this lever  
throws all rollers  
out of contact*

(One of Babcock's Fifteen Features)

How long does it take to throw the rollers out of contact — on any cylinder presses you know of, other than Babcocks — at lunch time or at other times when the presses must stand idle temporarily?

Some printers say it can be done in two minutes. Others say the *actual time lost* will average nearer *ten minutes*.

Use your own figure and estimate how much time is *saved*, in the course of a year, by Babcock's *instantaneous* roller throw-off.

Quite an important item o. press time, is it not? And this is only one of several important features of the Babcock distribution mechanism.

**The Babcock Printing Press Mfg. Co.**

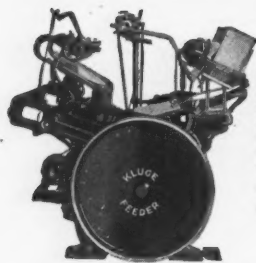
460 W. 34th St., New York      *Factory:* New London, Conn.

*Representatives and Selling Agents in Principal Cities from Coast to Coast*

# BABCOCK

**MODERN FLAT-BED PRESSES • HIGH-SPEED AUTOMATICS**

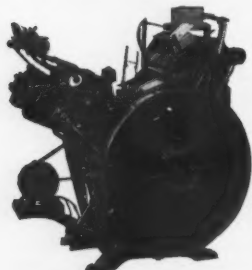
**TWO-COLOR SHEET-FED ROTARY**



**KLUGE**  
AUTOMATIC JOB PRESS  
**FEEDER**

**AUTOMATIC  
PLATEN PRESS  
FEEDERS**

**B&K**  
FORMERLY THE MILLER  
**FEEDER**



## DO YOUR PRINTING THE MOST PROFITABLE WAY

There are many unprofitable ways of conducting a printing business and one of them is to adhere to old-fashioned methods while your competitors are using up-to-date equipment. But being up-to-date does not entail buying a lot of expensive machinery.

### A KLUGE or a B & K AUTOMATIC PLATEN PRESS FEEDER

will bring your job presses to their highest efficiency and enable you to print at a profit practically everything that comes into your shop, size permitting. Such equipment will increase your production, decrease your overhead and give you a larger margin of profit. Either of these machines will pay for itself in from six to twelve months, according to the nature of your business. The cost of upkeep is negligible.

Call up our nearest branch office and have these facts explained and demonstrated—or ask the printer who operates one.

## BRANDTJEN & KLUGE, Inc.

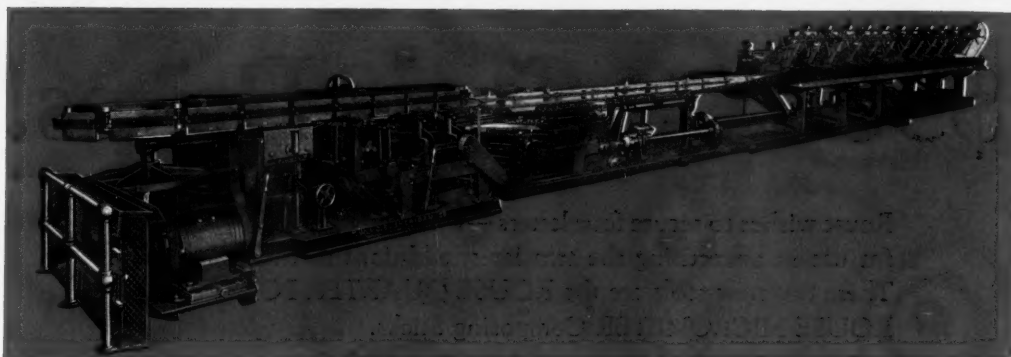
*Manufacturers of the KLUGE and B & K  
Automatic Platen Press Feeders*

SAINT PAUL, MINNESOTA, U. S. A.

*Branches with Operating Exhibits:*

Atlanta, 86 Forsyth St., S. W.    Detroit, 1051 First St.    Philadelphia, 235 N. 12th St.  
Chicago, 733 S. Dearborn St.    St. Louis, 2226 Olive St.    Los Angeles, 324 E. 3rd St.  
Dallas, 217 Browder St.    New York, 77 White St.    San Francisco, 881 Mission St.  
Canada: Toronto Type Foundry Co., Ltd.





# A GREAT COMBINATION!

## The New Sheridan GATHERER

Accurate micrometering.  
Specially adapted for handling single sheets.

## The New Sheridan Rotary Counter-Balanced STITCHER

With its unique method of double stitching.

## The New Sheridan High-Speed COVERER and BINDER

New suction cover feeder.  
New cover breaker.

## Combined In One Unit Roller Bearings Throughout Latest Type Oiling System

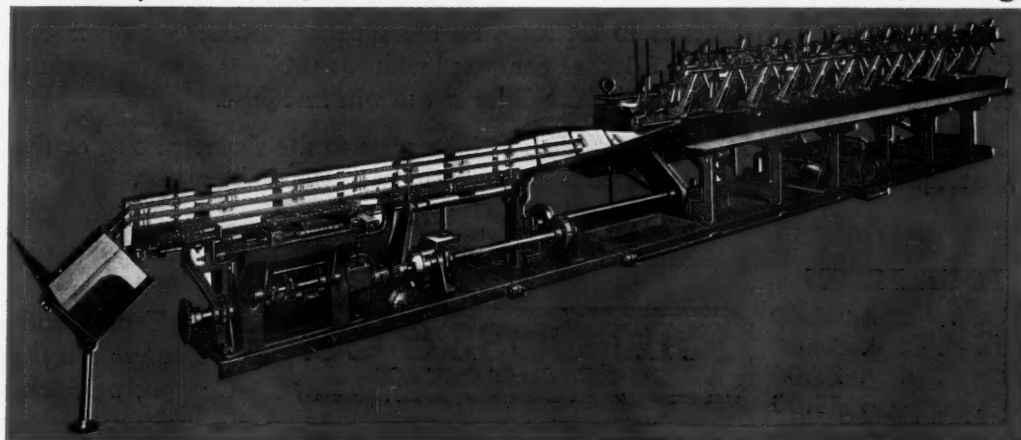
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of over 125 books per minute.

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

## T. W. & C. B. SHERIDAN COMPANY

129 Lafayette Street, New York

550 So. Clark Street, Chicago



# \$300.00 Cash Prizes!

Rouse wishes to secure four letters—written by practical printers—for use in advertising the two latest additions to the Rouse line. These two new tools are the ROUSE QUARTER POINT and the ROUSE MICROMETER Composing Sticks.

Advertising of all Rouse products is compiled from statements secured from printers who use Rouse tools or machines. Winning letters, with photographs of the winners, will be published in leading Trade Papers.

**\$200 First Prize**

**\$50 Second Prize**

**\$25 each 3rd and 4th Prizes**

**Contest closes November 30th, 1929** midnight. Any letter postmarked before that day and hour will be admitted. Awards will be made December 14th, 1929, and Prizes forwarded to Winners before Christmas Week. To compete, a printer may describe the uses and advantages of either a Rouse Quarter Point or Rouse Micrometer Composing Stick. The best letter will win \$200; second best \$50, and \$25 each to the third and fourth best.

## Only Practical Printers Eligible

**Terms of Contest:** No letter may exceed 500 words. Each letter must bear the signature and address of the contestant, and be dated. It is not necessary for contestants to own either composing stick to be eligible.

The object of each letter is to set forth all the superior qualities of either the Quarter Point or Micrometer Stick, as compared with usage of other styles of composing sticks. The MOST CONVINCING letter will win first prize.

Each contestant must state whether his letter applies to the Quarter Point or the Micrometer Stick. *No employee of H. B. Rouse & Co. is eligible in this contest.*

### FOUR PRIZES

1st . . .	\$200.00
2nd . . .	50.00
3rd . . .	25.00
4th . . .	25.00

**H. B. ROUSE & CO.**  
2214-16 WARD ST., CHICAGO

Leading Type Founders  
and Dealers sell these  
Composing Sticks

# Use Composing Stick FREE to enter this Contest

You printers who want a chance at the \$300 cash prize money can borrow either of these new composing sticks for five days. Any branch of

**AMERICAN TYPE FOUNDERS CO.  
or BARNHART BROS. & SPINDLER**

will loan one of these sticks to any printer who desires to enter the contest. Remember, the **Contest ends Nov. 30.** Letters should be mailed to H. B. Rouse & Co. **promptly.**

## Only a few days left to enter the \$300 Prize Contest



**QUARTER POINT STICK**

Any printer can throw aside all other styles of sticks and do *everything* with either of these NEW Rouse sticks. Either the Quarter Point or the Micrometer Stick will lock to picas, or half-picas, or to any point division of a pica, or to A QUARTER OF ONE POINT.



**MICROMETER STICK**

It is possible to set "run-arounds," or variable book headings; to set around a wood cut which is not accurate measure; to set Monotype, and old Foundry Type, and new Foundry Type—all in one job—so they each justify to "LIFT" and lock

up correctly. All this, and much more, can be done with either the Rouse Quarter Point Stick or the Rouse Micrometer Stick. Write the kind of letter that YOU consider a CONVINCING ADVERTISEMENT, and that letter may win \$200 cash for you.

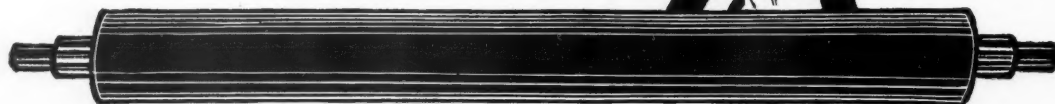
The best letter  
will win  
**\$200<sup>00</sup>**

**H. B. ROUSE & CO.**  
2214-16 WARD ST., CHICAGO

Contest Terms  
on  
Opposite Page



**Makes  
Printing  
Salesmen  
Happy**



## **IDEAL ROLLERS HELP BRING IN ORDERS**

Salesmen who represent printers using Ideal Typographic and Graphic Rollers have a distinct sales advantage. They are in a position to provide perfect service at all times, regardless of seasonable variations. They know that production will not be delayed and rush-work slowed up. Also—because of economies effected—they are better able to meet competition.

### **IDEAL Typographic Rollers**

stand the rigid "light test" for precision—and come to you absolutely true and even. Ideal Typographic Rollers won't shrink, swell or melt under any conditions of service—on any press at any speed. They are unaffected by cleaning fluids. Dark Colors wash off quickly, permitting the immediate use of yellows or whites.

### **Graphic Rollers**

Although usable in all positions, Graphic Rollers are designed primarily for form positions on all presses equipped with Ideal Ductors and Distributors. They will not melt, regardless of press speed or weather conditions and have but a minimum of shrinkage. Graphic Rollers may be set, washed and used like ordinary glue rollers—but without the disadvantages.

The Ideal Roller & Mfg. Co. maintains a complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems which they may have.

**This Book FREE**

# **IDEAL**

(TRADE MARK REG. U.S. PATENT OFFICE)

## **Rollers**

Our products  
are fully  
protected by  
United States  
Patents

Sole Selling Agents

**THE AULT & WIBORG COMPANY**

General Offices  
and Plant No. 1  
2512 W. 24th Street  
Chicago, Ill.

NEW YORK

CHICAGO

CINCINNATI

Branches in All Principal Cities

**IDEAL ROLLER & MANUFACTURING CO.**

Plant No. 2  
22nd St. and 39th Ave.  
Long Island City  
New York

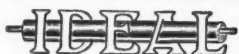


Our free book  
points the way to  
greater printing  
profits . . .  
Write for it today



**Process Rollers**

Designed to permit printers to resurface or recondition their own rollers. For use in all positions and on all presses. A big forward step in pressroom practice, particularly for large establishments, and in shops where a constant supply of good rollers is essential.



**Typographic Rollers**

Made by a patented process of vulcanized vegetable oils and varnishes similar to those used in printing inks. All-season rollers ground true. Guaranteed not to melt, shrink or swell. For use as ductors and distributors on all presses and for form rollers with rubber type.



**Lithographic Rollers**

Made of vulcanized vegetable oils and varnishes. For all positions—water or ink—on any offset or lithograph press, printing on paper or tin. Made with either smooth or grained surface, ground true. Need no breaking in or scraping.



**Graphic Rollers**

Molded from gelatinous composition principally for use as form rollers. May also be used as ductors and distributors. Can be used at any desired speed of press. Guaranteed not to melt. IDEAL News Graphic Rollers are especially made for high speed newspaper presses.



# ESSENTIAL

# ARTESIAN BOND



GOOD water is as essential to good paper as it is to health. Yet even the water supply of great cities . . . accumulated and purified by engineering genius . . . cannot approach the pure, sparkling, crystal clear, spring water used in the making of Artesian Bond . . . Liberal in rag content . . . hand-sorted and loft-dried . . . this splendid paper . . . Artesian Bond . . . is always uniform in strength . . . brilliant white color . . . and crisp crackling feel. The unvarying temperature and chemical content of the water guarantee an exactness to every sheet. Ask for samples of Artesian Bond. It is truly a fine paper . . . ready to use without hanging or racking.

BALTIMORE, MD.  
The Baxter Paper Co., Inc.  
BOSTON, MASS.  
Stimpson & Company, Inc.  
W. C. Dodge Paper Co.  
CHICAGO, ILL.  
Midland Paper Company  
CINCINNATI, O.  
The Johnston Paper Co.  
DES MOINES, IA.  
Western Newspaper Union  
DULUTH, MINN.  
Duluth Paper & Specialties Co.  
FARGO, N. DAK.  
Western Newspaper Union  
FORT WAYNE, IND.  
Western Newspaper Union  
FORT WORTH, TEXAS  
Tayloe Paper Co.  
HOUSTON, TEX.  
L. S. Bosworth Company  
LIMA, OHIO  
Frederick Paper & Twine Co.  
LINCOLN, NEBR.  
Western Newspaper Union  
LITTLE ROCK, ARK.  
Western Newspaper Union  
LOS ANGELES, CALIF.  
Fred H. French Paper Co.  
MADISON, WIS.  
Madison Paper Company  
MENASHA, WIS.  
Yankee Paper & Specialty Co.  
MILWAUKEE, WIS.  
Allman-Christiansen Paper Co.  
MINNEAPOLIS, MINN.  
Wilcox-Mosher Leftholm Company  
MONTGOMERY, ALABAMA  
Mercantile Paper Co.  
NASHVILLE, TENN.  
Clements Paper Co.  
NEWARK, N. J.  
Lewmar Paper Co.  
NEW YORK, N. Y.  
A. M. Capen's Sons, Inc. (Export)  
Forest Paper Co., Inc.  
Paul E. Vernon & Co.  
OAKLAND, CALIF.  
General Paper Co., Tribune Tower  
OMAHA, NEBR.  
Western Paper Co.  
PHILADELPHIA, PA.  
E. Latimer, Jr.  
RICHMOND, VA.  
Cauthorne Paper Company  
SALT LAKE CITY, UTAH  
Western Newspaper Union  
SAN FRANCISCO, CALIF.  
General Paper Company  
SIOUX CITY, IA.  
Western Newspaper Union  
SPOKANE, WASH.  
John W. Graham & Co.  
ST. PAUL, MINN.  
F. G. Leslie Paper Co.  
TACOMA, WASH.  
Standard Paper Company  
YORK, PA.  
Andrews Paper House  
Division S. Walter, Inc.



WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# A KELLY PRESS BATTERY



IN CHICAGO

Illustration shows two No. 2, two Style B and three Style A Kellys in the plant of the Premier Printing Company

Read what Mr. John J. Fitzgerald of the Premier Printing Company has to say after a very satisfactory experience with a battery of Kellys:

AMERICAN TYPE FOUNDERS COMPANY  
Chicago, Illinois

Two years ago we installed two Kelly Presses. These were kept busy from the start, and very soon after additional Kellys were required. We now operate seven Kellys — two No. 2's, two Style B's and three Style A's.

All of our Kellys are giving splendid results. On the No. 2 Kellys we are doing a general run of fine color and publicity work. The B Kellys are handling the smaller sizes of the same classes of work. Both styles of these machines give us production and quality of work that brings business and holds our patrons.

Our Kelly-equipped plant is always busy. We have a high percentage of productive time, due, I believe, to the flexibility of these presses. We handle all kinds of work, from the ordinary commercial forms to four-color process. Rest assured that when the time comes to add to our press equipment KELLYS will be there.

Very truly yours,  
PREMIER PRINTING COMPANY  
John J. Fitzgerald

IN his progressive printing plant Mr. Fitzgerald is meeting his production problems by using the best equipment and methods available. Cost studies have shown him the value of Kelly Presses and he has been adding to his battery as growing business demands make necessary.

▲ The success of the Premier Printing Company is a tribute to Mr. Fitzgerald's business acumen and organization, ably seconded by his KELLY PRESSROOM EQUIPMENT

## AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg; ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand; CAMCO [MACHINERY] LIMITED, London, England; NATIONAL PAPER AND TYPE COMPANY, Central and South America, Mexico, Cuba, Porto Rico and West Indies



The trade is delighted  
with the new



**CROMWELL JUNIOR**  
sheet, which we manufacture  
specially for use on

MIEHLE  
KELLY  
HARRIS  
MILLER

or any other high speed press

Your Jobber or we ourselves will be glad  
to give you full particulars

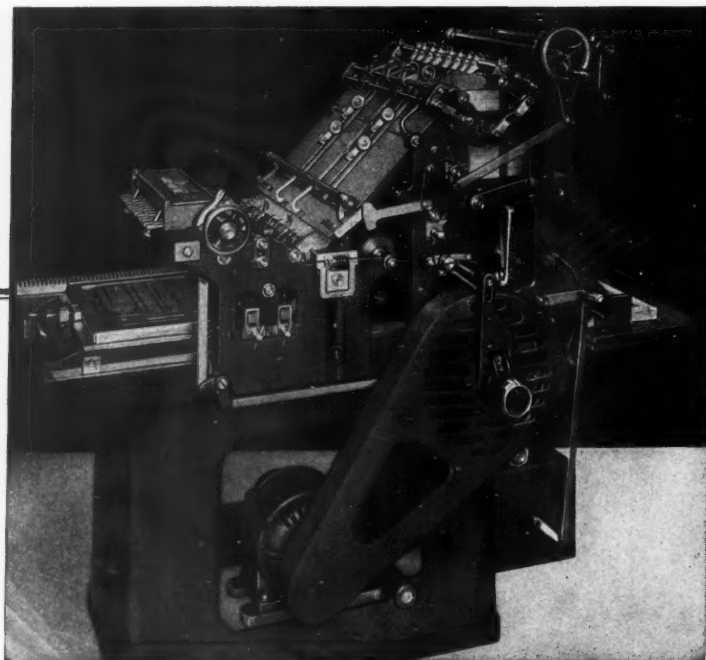
MADE BY  
THE

**CROMWELL PAPER CO.**

WHIPPLE STREET AT 47TH

CHICAGO

U.S.A.



## SALGOLD "Automatic Jobber"

*A real fast automatic flat-bed press for the small and medium sized printing plant*

This is a compact unit for high-speed production, constructed by the best engineering brains. The materials and workmanship combined make it an ideal machine for plain and color printing and is guaranteed for register in color work.

Its size is 10 by 15 inches, with a speed of 3500 impressions per hour; envelopes, two up, 6000 per hour. It can be installed in a very small space. For high-speed production work, at an initial cost that assures profits, it will pay you to invest your money by installing this machine in your plant.

*Priced to meet every pocketbook*

**I**T COMBINES good work with ease and simplicity of make-ready and perfect register up to four colors and production at a speed that is positive.

The way to obtain all of this is through a genuine automatic jobber press as exemplified in the SALGOLD AUTOMATIC JOBBER Cylinder. It is not a jobber platen press with automatic feeding attachments. It is, instead, a real fast automatic flat-bed printing press unit adapted to every kind of printing production, whether in one color or up to four colors, and capable of handling each kind of paper, from the cheapest to the most expensive art paper, as well as carton board, envelopes, etc. In other words, if you wish a complete automatic printing machine to turn out the plainest as well as the most expensive art work in colors at speed production, purchase a SALGOLD AUTOMATIC JOBBER. The quality of the machine is high and the price right and within reach of each and every good printer.

Salgold Machines are sold on the basis of integrity, character and honorable dealings, plus knowledge—profit-making machines for the printing plant and allied industries. Tell us about your production problems and perhaps we can suggest something, as we have every facility to be of real service to you.

For sale  
exclusively by...

**Howard D. Salins Golding Printing Mach. Inc.**

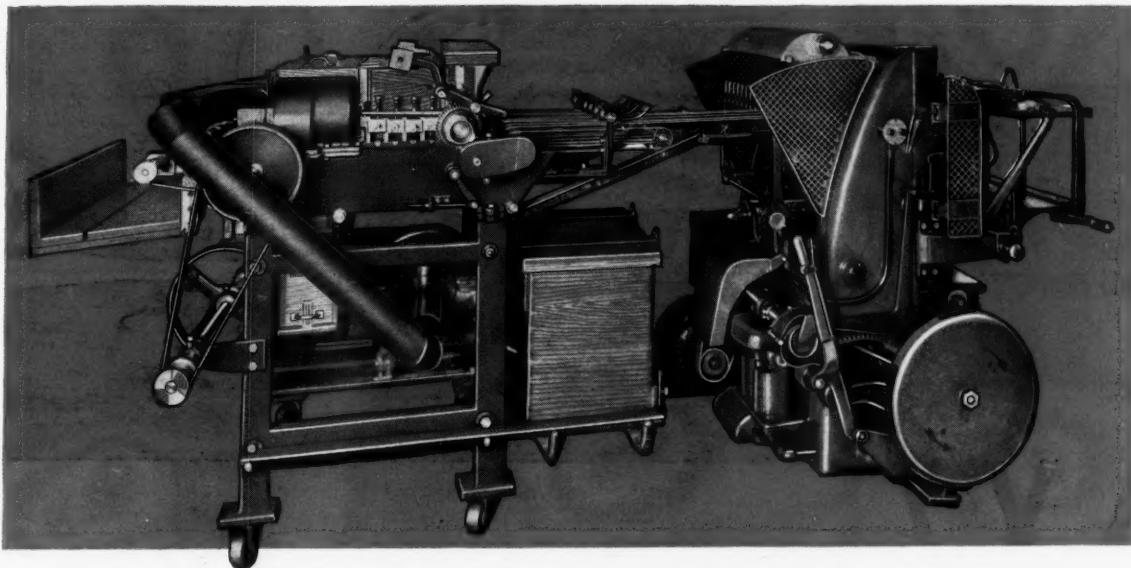
608 SOUTH DEARBORN STREET

CHICAGO, ILLINOIS

Telephone  
HARRISON 5936



## AUTOMATIC HIGH-SPEED BRONZING



**The BARMA BRONZER working directly with a modern speed press is the way to get production. Shown above with a Miehle Vertical. Write for other combinations.**

516 ATLANTIC AVE. **KILBY P. SMITH** BOSTON, MASS.

## Haven't You Enough Problems

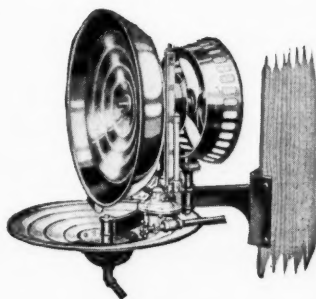
without the *unnecessary* troubles  
caused by changing weather conditions?

STATIC for instance. Spoilage, feeder stoppages, smutting, offset, etc. Bahnson Humidifiers eliminate these troubles by removing the cause. *Ask Bahnson users!*

INACCURATE REGISTER due to changes in sheet size. Bahnson Humidifiers eliminate this trouble by preventing shrinkage and expansion of the stock. *Ask Bahnson users!*

Many other troubles, not only in the pressroom but in the bindery as well, are eliminated by humidity control. *Ask Bahnson users!*

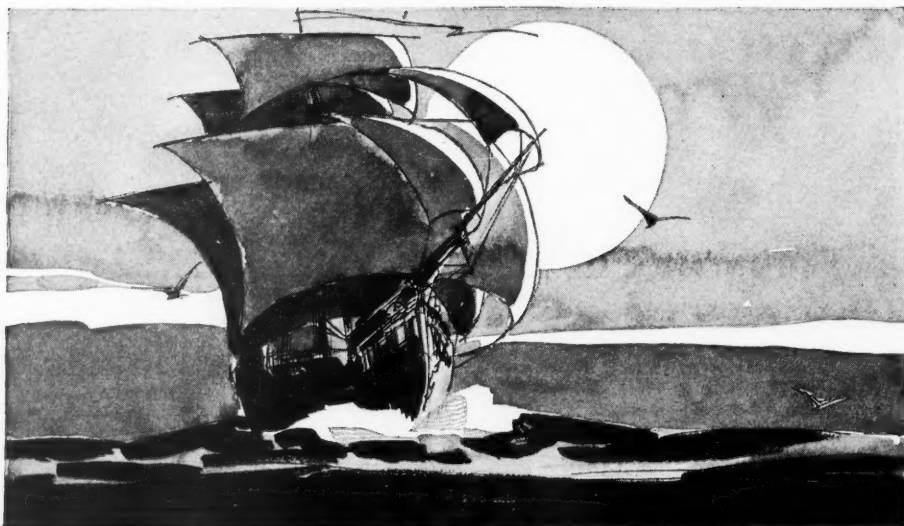
A valuable booklet, "Printing with Conditions Just Right," will be sent to you on request.



**The BAHNSON Co.,** 93 Worth St., New York  
General Offices and Factory - - Winston-Salem, North Carolina

## BAHNSON HUMIDIFIERS

*are inexpensive to install and inexpensive to operate. They start and stop automatically, maintaining relative humidity at the right point for best work and maximum production.*



# WHEN YOUR SHIP COMES IN

Your ship laden with business—a dream boat of success—a treasure craft with a rich cargo of profit, ease and happiness—is that what you are scanning the horizon for?

Your ship will come in only if you send one out. Your hopes and dreams of more business will come true only if you are prepared with the right equipment to make them realities.

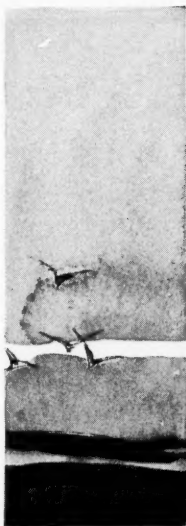
The C & P 12" x 18" Craftsman Press will enable you to take advantage of every favoring business wind. Its flexibility makes it adaptable to a remarkably wide range of profitable work—from simple one-color forms to difficult four-color process work, from tissue to heavy cover stock.



Its accurate register, ample impression strength and even, adequate ink distribution enable you to turn out a high standard of quality at a profit-making cost.

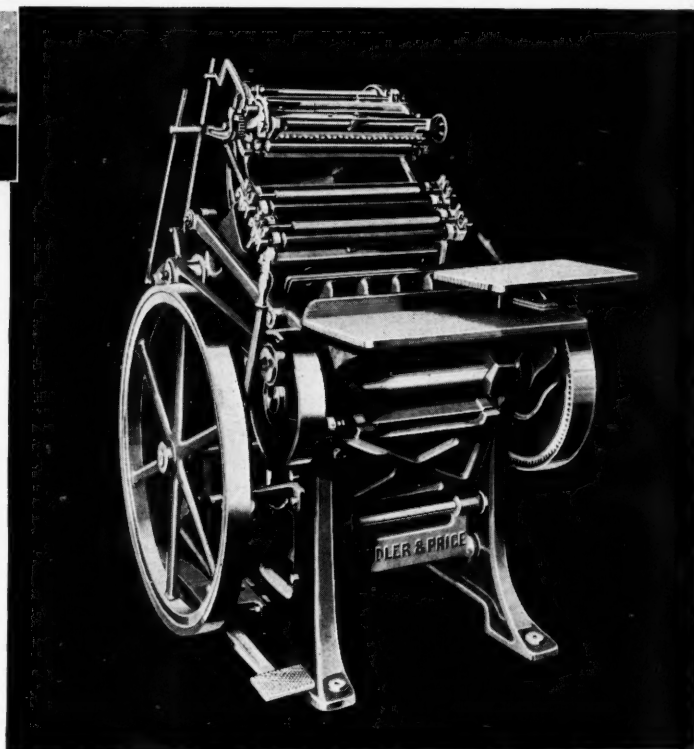
Bed and platen are readily accessible, make-ready simple and

## THE CHANDLER & CLEVELAND



This Craftsman Press with its capacity for outstanding performance has contributed materially to Chandler & Price leadership in the printing equipment field.

C & P 12" X 18"  
CRAFTSMAN  
PRESS



speedy, wash-up quick and easy. Its speed of 3000 impressions per hour, its remarkably low cost of operation and its dependability of production make this C & P Craftsman Press a money-maker for any printing plant, large or small.

If you want your ship to make port—if you want to anchor in the harbor of more and better business—send an S O S now for details and prices.

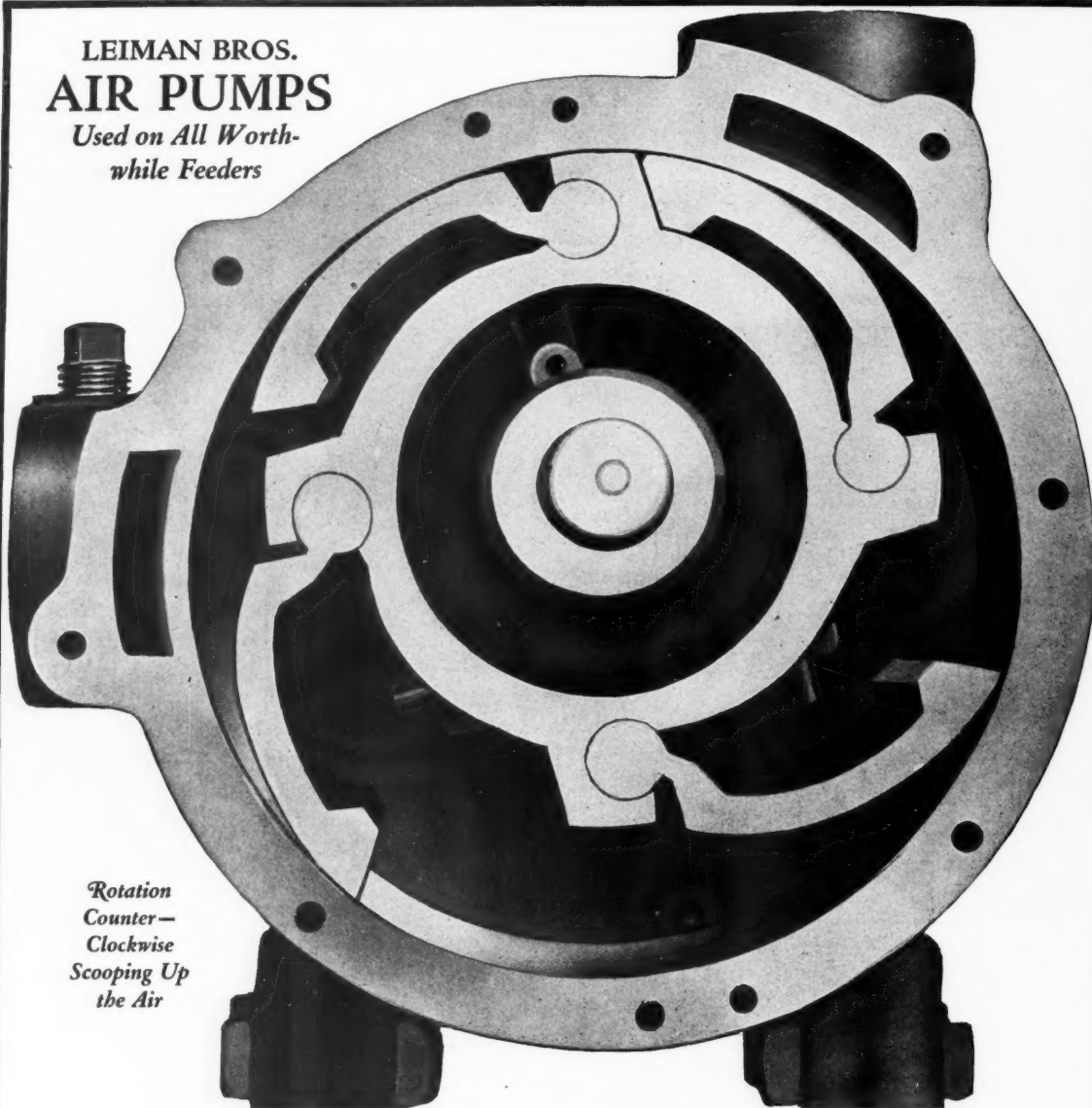


PRICE COMPANY  
O H I O ❖ U.S.A.

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

**LEIMAN BROS.  
AIR PUMPS**

*Used on All Worth-  
while Feeders*



*Rotation  
Counter—  
Clockwise  
Scooping Up  
the Air*

**To All Printers:** Since our advertising has appeared in this publication, the printers of the country generally have manifested a keen interest in these vacuum pumps—they realize that their feeder cannot operate, even momentarily, without this air pressure or suction—they realize also that while the air pump is only a small part of their machine it is the real heart—the heart that gives it life.

**SPECIFY THIS PUMP ON YOUR FEEDER**—it costs no more, or shouldn't—and if it does tell us about it—we'll tell you what feeders use them—most do—but make them show you—its important to you—it means long life service for your feeder when you have

**LEIMAN BROS. .... ROTARY AIR PUMPS** **The Printers' Standby**

Most rotary air pumps will act nice when new but be sure of continued service by specifying this pump when you buy.

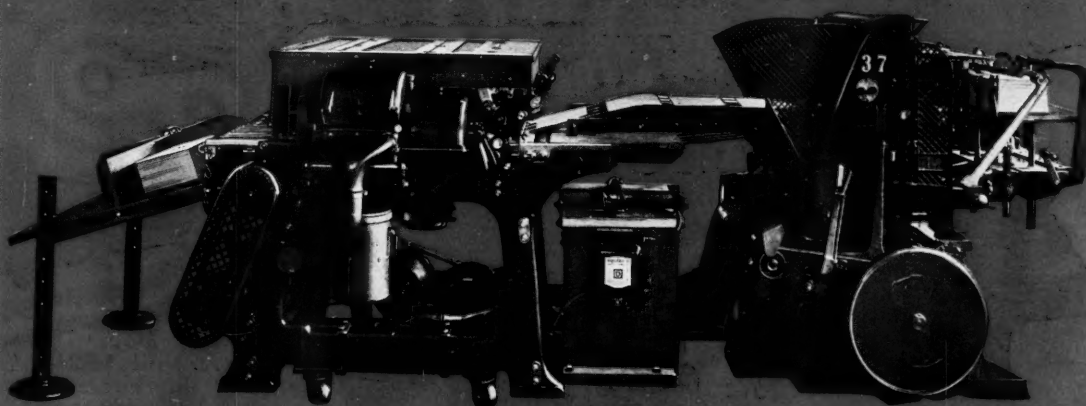
Get Our Free Booklet, "A NEW ERA IN AIR PUMPS"

**LEIMAN BROS., Inc.** **23 (AE) WALKER ST., NEW YORK**  
MAKERS OF GOOD MACHINERY FOR FORTY YEARS



## AUTOMATIC HIGH SPEED BRONZING

Showing Michle Vertical with Milwaukee Bronzer, Guaranteed to handle maximum speed of press. Note simple sheet delivery device driven from bronzer—independent of press.



### The Milwaukee Bronzer What It Will Do:

- |   |  |   |
|---|--|---|
| 1—Bronzes and dries in one operation.                 | 6—Both sides perfectly cleaned.                        | 10—Handles material flat, paper or metal up to 3-16 inch thick. |
| 2—Connects with any press.                            | 7—Takes sheet right off the press—same speed as press. | 11—No grippers—continuous feed—no leader required.              |
| 3—Portable—can be moved all over the room.            | 8—Economical in the use of bronze.                     | 12—Simple in construction and operation.                        |
| 4—No extra handling of sheets—same as one impression. | 9—Appreciated by employees—no trained help required.   |   |
| 5—No loose bronze flying around the room.             |  |   |

Made in four sizes: 27-inch, 35-inch, 51-inch and 67-inch.

Write for prices and literature.

**C. B. HENSCHEL MFG. COMPANY,** 325 MINERAL ST. MILWAUKEE, WISCONSIN

## PROGRESS...

Our thoughts and energies are centered constructively—we are builders—that's our vocation and we never quit trying to build better printing presses according to all systems. We do not permit extraneous affairs or side issues to divert us from the main issue of building printing presses of quality for economical production.

Over twenty-six years of press experience has caused us to add 78,525 square feet to the initial floor space until with the recent additions we total 108,525 square feet. The skilled craftsmen which have been the basis of our success, and many of them sharing in these years of experience, have also increased in proportion. Through our combined efforts over ONE THOUSAND machines have been produced.

With due modesty we announce to our long list of successful designs—**MULTICOLOR ROTARY WEB OFFSET PRESSES.**

"MEISEL  
products  
are built  
to help the  
purchaser"

**MEISEL PRESS MANUFACTURING CO.**  
944 Dorchester Avenue Boston, Mass., U. S. A.

# Say Perforators and You Think of ROSBACK



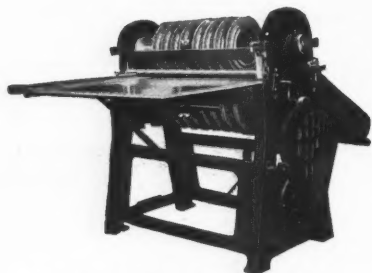
**Extra Heavy Foot Power Perforator**, equipped with micrometer adjustment side gauges, front and rear. Built in 15", 20-24 and 28" sizes.



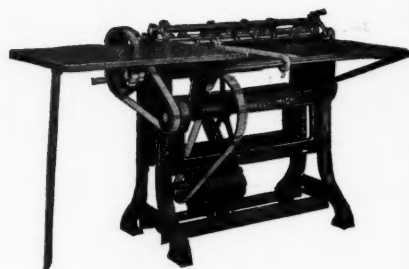
**Rosback Super XX Heavy Perforator** complete with automatic sheet remover, and layboy; also, new model spacing feed gauge. Built in 28 and 30" sizes for Belt or Motor Drive.



**Extra Heavy Motor Drive Perforator**. Built in 24-28" sizes for any current or voltage. Equipped with micrometer adjustment side gauges, front and rear.



**Rosback Round Hole Rotary Perforator**, famous the world over. A ream of paper in 3 minutes. Built in 30", 36 and 45" sizes. Single and two-way units.



**Rosback Slot Rotary Perforator**. Scores, Trims, Crimps and Perforates. Straight or strike work. Built in 30-36 and 42" sizes.



**Rosback 10" Hand Perforator**. Even this one has the Inlaid Tool Steel Die.

*For nearly 50 years we have been designing, improving and building Perforators for the civilized world. The name Rosback assures you — guarantees you every improvement and highest quality.*

*The only Perforator Factory in the World using Automatic drilling machines. No staggered holes, perfectly round holes and perfect alignment. Better quality at a price you can afford to pay.*

*All Rosback, Vertical Perforators are equipped with Inlaid Hardened Tool Steel Dies, Guaranteed 5 Years*

Built by

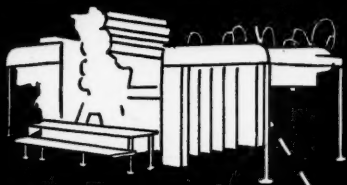
**F. P. ROSBACK COMPANY**  
Benton Harbor, Michigan

*"The Largest Perforator Factory in the World"*

Ask Your Dealer for Full Particulars



**Rosback Extra Heavy Belt Drive Perforator**. Built in 24 and 28" sizes. Guaranteed for 5 years.



# The value of perspective

**M**ANY people think that life as a whole or any phase of it becomes far more interesting when we look at things in the perspective.

Details of living or of business should not be overlooked—but, the perspectives, these people think, seem far more broadening.

To sit back and survey a scene in its fullest magnitude, to calmly look at questions in their proper relation to other questions, is well worth while—and profitable.



**HARRIS · SEYBOLD · POTTER**

# The value of perspective when buying

**T**HAT printer, lithographer, gravure press operator, or the metal decorator, buys wisely who considers details of construction and then who looks at the machine in its broad relation to the industry.

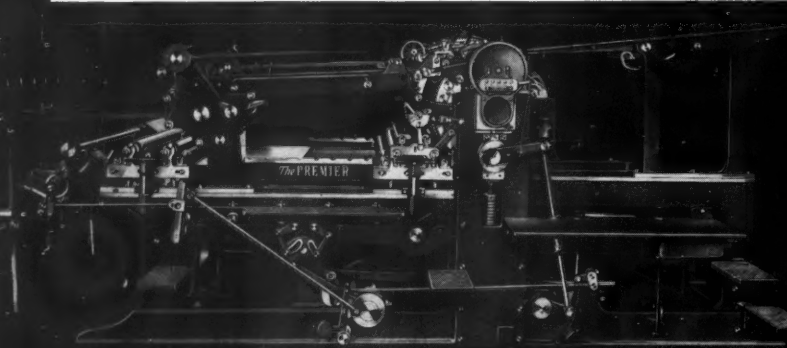
He buys wisely who remembers that Harris - Seybold - Potter equipment has gone through the hard mill of experi-

ence for periods ranging from seventeen to seventy-seven years. No wonder, machinery bearing this nameplate is mechanically years ahead of the industry's requirements.

**HARRIS-SEYBOLD-POTTER CO.**

General Offices: CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton; Factories: Cleveland, Derby, Conn., Dayton

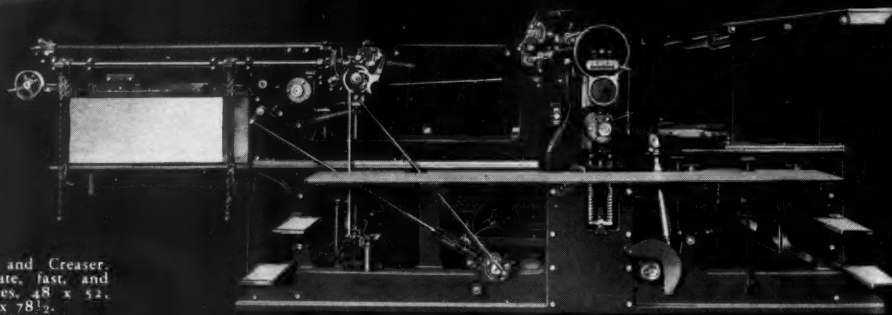


The Premier two revolution, four roller press, bed sizes:  
30 x 41, 35 x 45, 38 x 48, 45 x 52, 45 x 56, 49 x 66



The Harris Envelope Blanker, Harris Envelope and Card Press. Single and two color models.

**LETTER PRESS**



The Premier Cutter and Creaser. Easy on dies, accurate, fast, and rigidly built. Bed sizes, 48 x 52, 51 3/4 x 66, 55 x 78 1/2.

# HARRIS

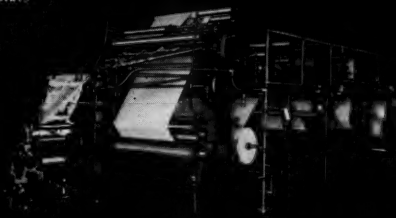
# SEYBOLD-POTTER



## GRAVURE

Wehendorfer Sheet Feed, Sheet Copper, Gravure Press: Size 41 x 54

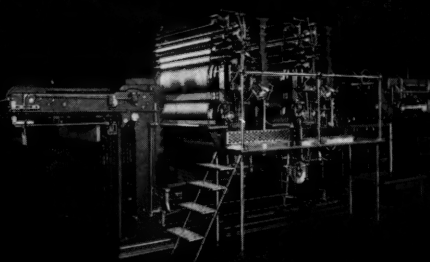
Harris-Claybourn two color rotary. The fastest sheet fed two color rotary in the world.



Wehendorfer Web Gravure Press. Built by the pioneer manufacturers of this type of machine.

## OFFSET

Harris Offset Presses—nine models of six sizes: single color, 19 x 25, 22 x 34, 28 x 42, 36 x 48, 38 x 52, 44 x 64; two color, 36 x 48, 38 x 52, 44 x 64.



The Potter Rotary Offset. Five models of three sizes: single color, 34 x 46, 38 x 52, 41 x 54; two color, 38 x 52, 41 x 54.

## TIN

Potter Metal Decorating Press, size 26 x 34.



**W**HATEVER your requirements, two revolution cylinder presses, envelope presses, two color rotaries, cutter and creasers, gravure both in web and sheet copper sheet feed styles, offset or metal decorating presses, or paper cutting and book-binding equipment—you will find that investigation of Harris-Seybold - Potter machinery means eventual choice and economy of operation.

Catalogues will be sent, gladly—name your requirements.

**Harris-Seybold-Potter Co.**

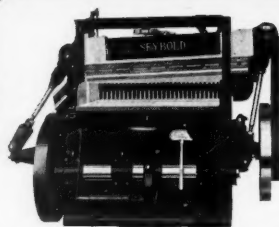
General Offices: CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco  
Philadelphia, Boston, Dayton; Factories: Cleveland,  
Derby, Conn., Dayton.

# BOLD

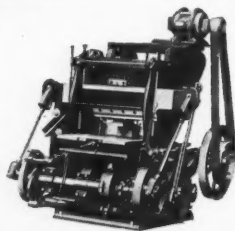
# POTTER

# SEYBOLD



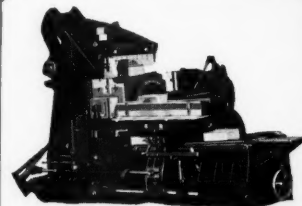
**SEYBOLD AUTOMATIC CUTTER**

Excellent for gang work. Automatic clamp and 3-part back gauge, and fast hand and power gauge movements. Sizes from 32" to 94"



**SEYBOLD THREE-KNIFE TRIMMER**

For trimming magazines, books and pamphlets to be bound singly and trimmed on three sides. No shifting of piles or gauge necessary. Will trim piles 6" high, and from 2 3/4" x 5 1/4" to 16" x 24"



**SEYBOLD CONTINUOUS AUTOMATIC TRIMMER**

For volume production. Normal speed, 24 piles per minute. Used by large book publishers. Will trim all sizes from 4" x 6" to 12" x 16"

## The >>> FAMILY CIRCLE OF RAPID PAPER CUTTERS

**T**HE family circle of paper cutters is complete—three types of Seybolds—Automatic Cutter, 3-Knife Trimmer, and the Continuous Trimmer. From these, you can select a machine for each sound need in paper cutting, for the particular kind of work *you* do, because each is designed to economically cut or trim definite kinds of work.

The Automatic Cutter handles regular and gang work. The Three-Knife Trimmer accurately trims books, magazines or pamphlets which are bound singly for trimming on three sides. The Continuous Trimmer, with a capacity of about 4 times that of the Three-Knife Trimmer, takes care of volume production.

Forty-eight years of successful paper cutter experience distinguish Seybold manufacture and the inbuilt safety features. Write for literature outlining technical details, or a representative will discuss with you the Seybold family of rapid paper cutters—simply write us. There is no obligation.

Harris-Seybold-Potter Company

**SEYBOLD MACHINE COMPANY DIVISION**  
DAYTON, OHIO

**Eastern Sales Agents:**  
E. P. LAWSON COMPANY, INC.,  
424-438 West 53rd Street,  
New York, N. Y.

**Southern Sales Agents:**  
J. H. SCHROETER & BROTHER,  
Atlanta, Georgia

**Western Sales Agents:**  
CHAS. N. STEVENS CO.,  
112 W. Harrison Street,  
Chicago, Illinois

# HARRIS · SEYBOLD · POTTER

# Wall Street

says:

## TRIMOSAW

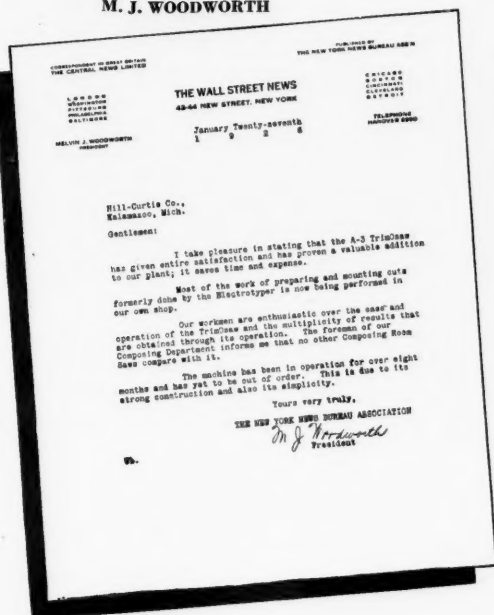


M. J. WOODWORTH

"Valuable addition . . . entire satisfaction  
... saves time and expense . . . enthusiastic  
... simple and strong construction . . ."

MELVIN J. WOODWORTH  
President, The Wall Street News

And five years later, "the same opinion."



Send This Coupon

### Hammond Machinery Builders

INCORPORATED

Grinding, Polishing & Sawing Machinery  
KALAMAZOO, MICHIGAN

Formerly HILL-CURTIS CO.

TEAR OFF HERE  
HAMMOND MACHINERY BUILDERS, Inc.  
Kalamazoo, Mich.  
Please send us descriptive literature and prices of TRIM-O-SAW.  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_

# SPIRAX

## A NEW BINDING PROCESS

Replacing all other methods of  
binding known at present.

# SPIRAX

Allows the pages of a book to  
open quite flat.



The American patents of this most modern and original invention in book binding, are proposed to the American stationery and printing trade by DRAEGER Frères, the well known french printers, who have been applying it most successfully in France. - For particulars apply to DRAEGER c/o A. W. Advertising, GRAYBAR BUILDING, 420, Lexington Ave., NEW YORK.



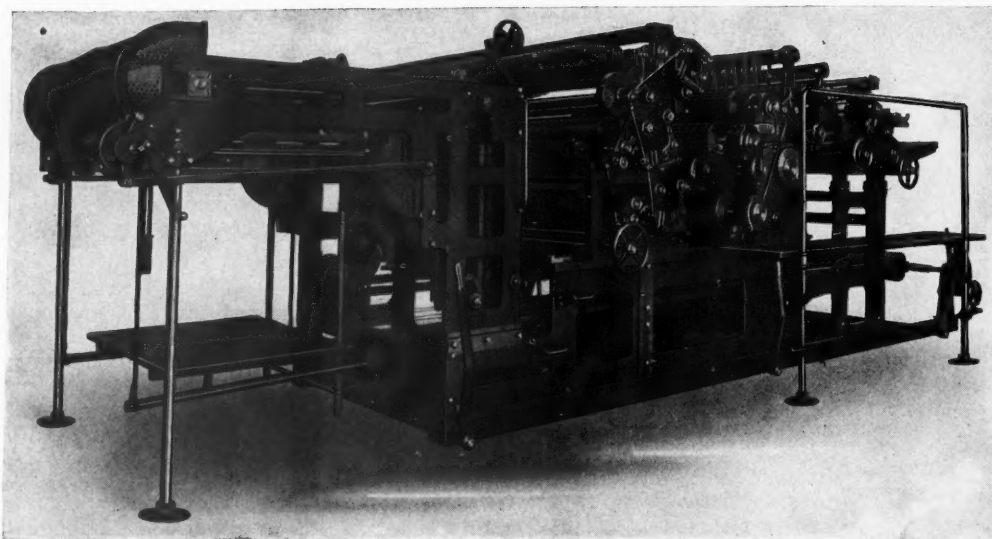
[illegible]

Ce n'est pas à la stunner des Valence  
 de toutes de Beauvais et surtout une  
 pousseux de Beauvais et surtout une  
 Andre Hayals a fait aux statues de Valence  
 inscrite dans la cathédrale. Si Champommes  
 la tête du compositeur est expressive et le  
 Original est à partir de 1609 et le tour  
 tante, restauré à partir de 1609 et le tour  
 XVIIIe siècle que par la guerre civile, sur  
 XVIIIe siècle d'inspiration du roman auvergnat  
 Ils n'adoptèrent pas la tour-lanterne et la fin  
 le plus beau morceau de l'église (surtout par  
 éblouissant, on ne saurait lui reprocher que  
 laissées par la pluie, et de détonner avec  
 à l'église Saint-Jean, qui a conservé quelq

PAT. U.S.A. 1,516,932-24

# ADAPTABILITY

Printing wrappers on standard or novelty papers in four colors at high speed, this KIDDER all-size rotary answers the demand for special presses of different specifications through its wide range of



## Kidder 36 x 48 All-Size Rotary

5,000 to 6,000  
sheets per hour  
on Four-Color  
Wrappers

Prints two, three or four colors on Glassine, Parchment, Cellophane or Tin Foil—takes any size web up to 48-inch width—cuts off sheets any size from 20 to 36 inches (1/4-inch variations)—takes paper from web, cuts it, prints and delivers in single sheets to lowering pile delivery at 5,000 to 6,000 per hour.

Designed by the KIDDER engineers, this press meets the demand of a large and growing field of printing—that of attractive wrappers for food, confectionery and other lines of merchandise. Its success is indicated by the concerns that have duplicated their orders two and three times after the first KIDDER press of this design was installed.



### ADVANCE INKING

With end racked back, it is operated by a separate motor and the ink from the various fountains is thoroughly distributed so that the first sheet through is as well printed as any in the run.

### SHEET REGISTER

In their passage through this press, sheets are accurately controlled so as to insure a uniform position of the printing on the sheets and thus to provide dependable margins for sub-cutting.

## U. P. M. KIDDER PRESS CO., INC.

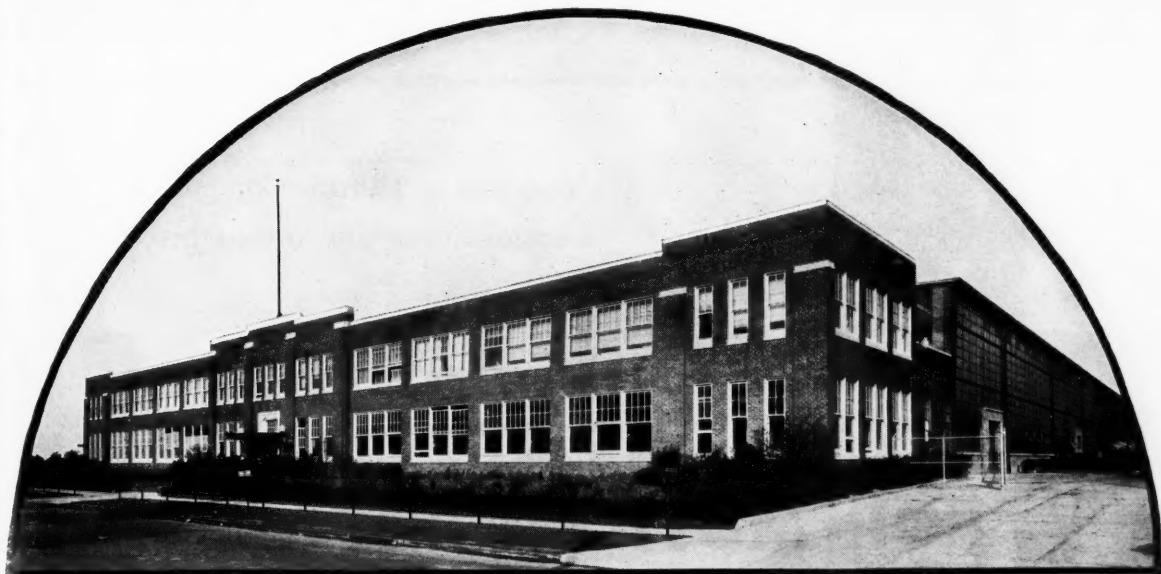
UNITED PRINTING MACHINERY COMPANY • • KIDDER PRESS COMPANY

38 PARK ROW  
NEW YORK CITY

Headquarters and Factory at Dover, N. H.

CANADIAN OFFICE, TORONTO

FISHER BUILDING  
CHICAGO, ILL.



*Straight line production plant recently designed and built by Austin*

## Straight Line Production Plants Pay Dividends

THE FACT that printing is a craft should blind no one to the fact that it is also a production business, governed by many of the same production factors that govern the manufacture of automobiles or radios.

Costs must be kept down. Rehandling, back-tracking, waiting for elevators, all run up the costs. Poor daylight and inadequate ventilation add their toll. High rental burdens the overhead.

Applying the principles that have proved so profitable in other industries, Austin Engineers have worked out designs for printing plants on a straight line production basis. Arrangement of departments

and machinery; light, humidity, and other features; architectural appearance; location of the plant from the standpoint of labor, ground rental, etc.—all these factors are taken into consideration.

Fine modern printing plants designed and built by Austin may be found in many different sections of the country. With offices from Coast to Coast, Austin is able to offer this complete engineering and building service everywhere. Total cost, completion date, quality of materials and workmanship, are all guaranteed in advance.

For information and approximate costs, phone the nearest office, wire or send memo.

## THE AUSTIN COMPANY

*Engineers and Builders* ✓ **Cleveland**



New York Chicago Philadelphia Detroit Cincinnati Pittsburgh St. Louis Seattle  
Portland Phoenix The Austin Company of California: Los Angeles, Oakland and San Francisco  
The Austin Company of Texas: Dallas The Austin Company of Canada, Limited



Memo to The Austin Company, Cleveland— We are interested in a..... project containing.....sq. ft. Send me a personal copy of

"The Austin Book of Buildings." Individual.....Firm.....City..... IP 11-29

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**ITCA**

*Near you is a Trade Compositor  
who can serve you to your profit*



**BE WISE!**  
**GO TO THE SPECIALIST  
FOR MOST PROFITABLE  
TYPOGRAPHIC SERVICE**

Put new life and vigor into the printing which is entrusted to you for production + Use some of the new type-faces and dress up the job with modern decorative material + Join the thousands of progressive printers who are depending on the Trade Composition Plant for Typesetting + Get the newest and best in types and embellishment and a service such as you never gave your clients before + Both at a cost less than in your plant

**INTERNATIONAL TRADE COMPOSITION  
ASSOCIATION • WASHINGTON**

*Tower Building, 14th and K Streets*





## **THE SECRET OF MONOTYPE SUCCESS**

MONOTYPES HAVE HELPED PRINTERS AND PUBLISHERS RENDER SATISFACTORY SERVICE TO THE PUBLIC AND WHILE DOING SO HAVE BEEN OPERATED AT A PROFIT. THIS IS THE SECRET, IF SECRET THERE BE, OF MONOTYPE SUCCESS.

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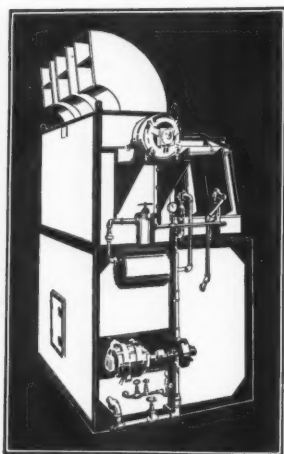
THIS BUSINESS HAS BEEN BUILT ON THE SATISFACTION OF USERS WITH THEIR MONOTYPE MACHINES

---

**LANSTON MONOTYPE MACHINE COMPANY, PHILADELPHIA, PA.**

SET IN MONOTYPE PLATE GOTHIC NOS. 342 AND 345 SERIES

## YORK Air-Conditioning Unit



*opens new  
profit possibilities*

DEVELOPMENT of this remarkable Unit brings complete, automatic air conditioning down to a simple definite business proposition that a man can sink his teeth into and understand. *It makes of air conditioning a problem no more complex than the purchase of any single other piece of plant machinery.* Installation is no problem. The Unit is connected to water, electric and steam lines. Controls are set and it's ready to operate. There is no central system. There are no distributing ducts. Just a Unit—or two, or three, or more as may be, in one or several departments, working independently. Naturally, it costs less this way than by older methods. The result is a perfectly conditioned department or plant. *And that means more profitable production!* Write us for more complete information. **York Heating & Ventilating Corp'n,** 1553 Sansom Street, Phila.

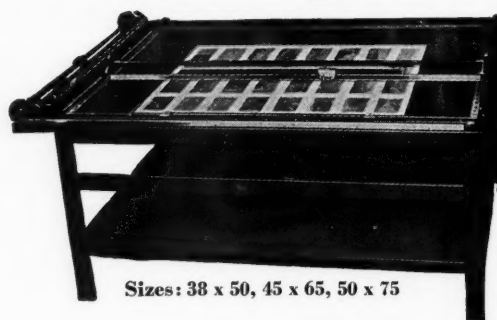


**YORK HEATING  
& VENTILATING CORP'N**  
*Philadelphia*

## It Costs Less for better work

with  
**The Craftsman**

**Geared Line-up Table**



Sizes: 38 x 50, 45 x 65, 50 x 75

## An Investment that Pays Dividends of Money as well as Quality

Actual experience in the printing and allied trades with The Craftsman Line-up Table has demonstrated that it really costs more to do without this precision device than it does to use it.

Line-up and register from being more or less uncertain, time consuming operations by the old means, with The Craftsman are transformed into the sure and swift functions of a modern machine tool. Ordinary workers become expert craftsmen with it.

The story of the experience of the printing trade with The Craftsman Line-up Table is a rehearsal of the most advanced shop practices in the most essential operations in printing. You may have it without charge. Write us.

**Craftsman**

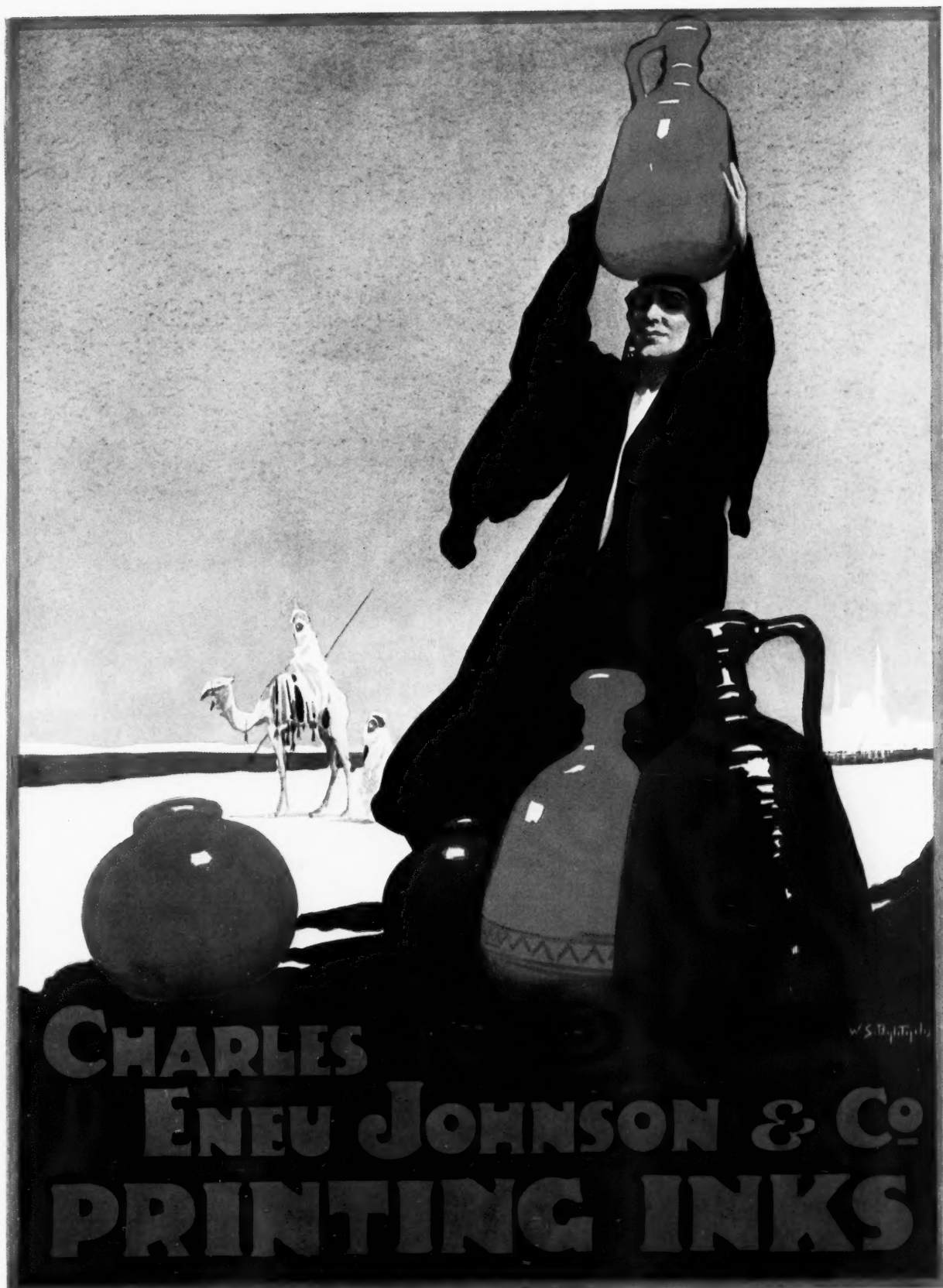
### Line-up Table Corporation

*Makers of the World's Leading Line-up Device  
for Printers and Lithographers*

**49 River Street, Waltham, Mass.**

*Chicago Office: 940 Transportation Bldg.*

*Sole Distributors for Canada: Toronto Type Foundry Co., Ltd.*



Copyright, 1929, by Charles Eneu Johnson and Company



PHOTO BROWN  
CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA  
BRANCHES IN ALL PRINCIPAL CITIES



# Why America's Best Shops Use Monitors



Monitor Machines at Schmidt Printing Co., Chicago, Ill.

Finer work in the least possible time—that's what your clients demand... that's what Monitors give you.

Monitors do their tasks with unmatched speed and accuracy—and effect an amazing economy over a period of years. They are extremely rugged and simple in construction—nothing to jam, clog or cause delays.... Built to give superior service day in and day out for years without fail.

## Better Work in Less Time Means Greater Profits

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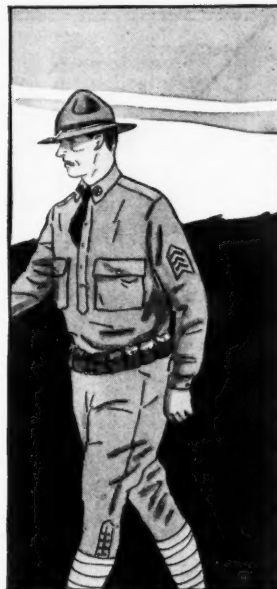
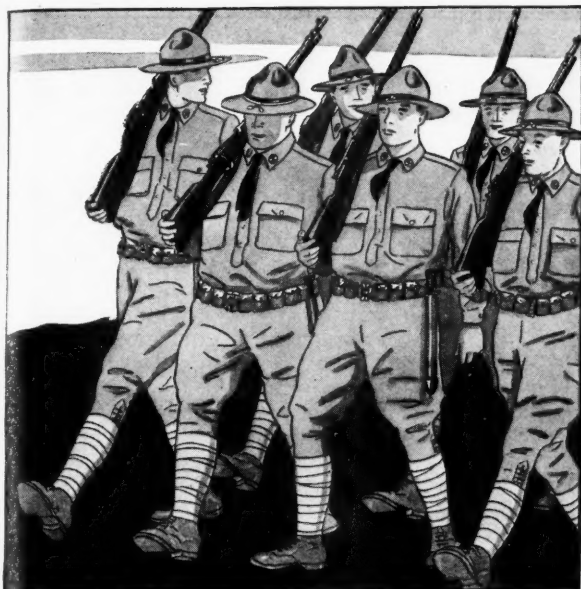
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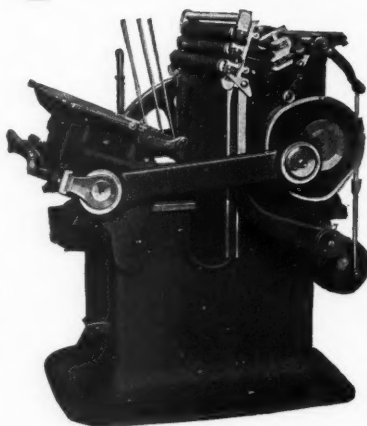


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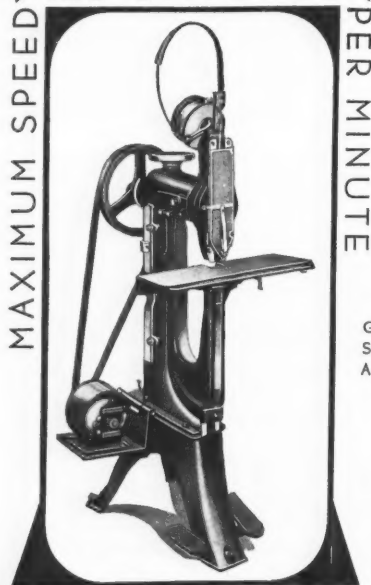
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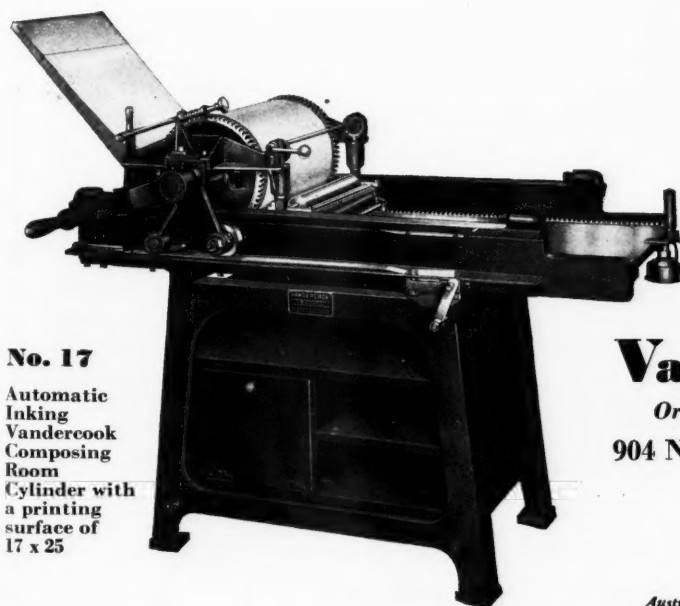
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Room  
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a printing  
surface of  
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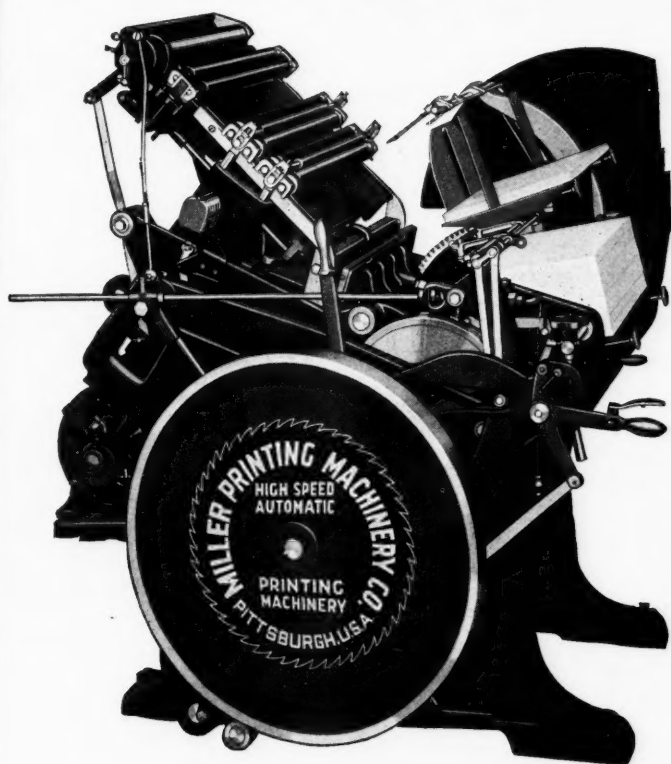


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# Composite Statement of Production and Costs on Miller Master-Speed Jobbers



## "The Printer's Greyhound"

Running Speed: 2000 to 3600 Per Hour.

Sheet Size:  $3\frac{1}{4}$  x  $5\frac{1}{2}$  inches to 11 x 17 inches.

If you could write to the I thousand-odd printers in the United States now operating Miller Master-Speed Jobbers—

—and all of these users answered, giving you their average hourly production and cost figures—

—and you combined all of this data into one *composite statement*, here's what it would show, as established by a recent nationwide survey:—

Master-Speed average net production,  
all classes of work . . . . . 2,300 per hour  
Master-Speed average cost per 1,000 impressions 87c

Compare these results with your own platen production and cost records. The comparative figures will determine in dollars and cents the profit possibilities of the "Printer's Greyhound" over your present equipment—

—then write for the complete story—handsome descriptive booklet, samples of work, facsimile letters from users and other interesting Master-Speed literature—mailed free on request, no obligations whatsoever.

## Miller Printing Machinery Co.

(NAME CHANGED FROM MILLER SAW-TRIMMER COMPANY)

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SAN FRANCISCO, 613 Howard Street

Miller & Richard, Toronto, Winnipeg, Vancouver

F. T. Wimble & Co., Ltd., Sydney

Lanston Monotype Corp., Ltd., London

# THE INLAND PRINTER

*The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries*

J. L. FRAZIER, Editor  
MILTON F. BALDWIN, Associate Editor

Volume 84

NOVEMBER, 1929

Number 2

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## THE INLAND PRINTER COMPANY

330 South Wells Street, Chicago, Illinois, U. S. A.

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Company

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# The Pi-Box

OCTOBER 1929

## FORTY-SIX YEARS AGO IN THE GRAPHIC ARTS CIRCLES, SOME TOPICS OF MORE OR LESS GENERAL INTEREST REVIEWED AFTER A LAPSE OF NEARLY HALF A CENTURY FROM VOLUMES ONE & TWO OF THE INLAND PRINTER:

(REVIEWED BY HAYWOOD H. HUNT)

WE VENTURE the assertion that there are very few complete files of *The Inland Printer* in existence; and doubt if more than one such set can be found in San Francisco. John S. Pinney, one of our valued members who can always be relied on to aid the Craftsmen's movement in every possible way, has a complete bound file. Incidentally, Mr. Pinney set type on the first volume of *The Inland Printer*. This was in 1883, years before some of us were born; eleven years previous to the merger of the type foundries which resulted in the American Type Founders Company, the colossus of the printers' supply houses. Friend John has been connected with the American Type Founders Company practically ever since its organization, having been manager of its Seattle branch for a number of years, and for eighteen years at the head of the San Francisco house.

The following notes are culled at random from Volume I . . . starting with October, 1883: It may interest the reader to know that *The Inland Printer* was started by Chicago journeymen printers as . . . "An operative journal, conducted by workmen," to quote the statement at the masthead . . . and carried labor news along with technical articles.

Main display type and the advertising pages were largely in Caslon old style . . . now No. 471 . . . and article headings in Bookman caps, with an 8- and 10-point old style face for text matter . . . altogether making a very clean and readable appearance. The curved rule-work in advertising pages makes one marvel at the skill and patience of the artists responsible. The price was ten cents per copy, one dollar per year, and issues consisted of twenty-four pages, including a liberal proportion of advertising.

The very first article is by Mark L. Crawford, then president of the International Typographical Union, and is entitled, "An Era of Botches," decrying the lack of systematic apprentice-training. Evidently even that period felt the necessity for improvement in the education of the tyro, for the next article is "The Need for an Apprenticeship System," and is just as applicable today as it must have been then.

The number of advertisers displaying their wares in this volume of *The Inland Printer* . . . who still advertise . . . is surprising. Among the press manufacturers we find such familiar names as C. B. Cottrell & Co., The Prouty Press Co., the Campbell press, R. Hoe & Co., Walter Scott & Co., Babcock presses, the Potter presses. In the manufacture of printing inks we find these concerns were already firmly established: Ault Wiborg, Charles Eneu Johnson & Co., Geo. H. Morrill &

Co., Queen City Printing Ink Co., Sigmond Ullman; and Samuel Bingham's Sons were apparently getting the cream of the roller-making business. The J. W. Butler Paper Co., and Bradner Smith & Co., were leaders in the paper business in Chicago, while Carter, Rice & Co. supplied Boston with at least a part of its paper. Several type foundries showed specimen pages of new types, but the only one we know today was Barnhart Bros. & Spindler of Chicago . . . the others are only memories. Marder, Luse & Co. was making type on the "point" system, but called it the "American System of Interchangeable Type bodies" and advanced no specific claims in their advertising regarding its superiority over other standards of measurement then in use. Wesel Patent Bases . . . of a kind . . . were being sold.

The halftone process of photo-engraving was being experimented with by several engravers, but was not yet in general use. Zinc etching was being done by some few concerns scattered about the country, but wood engraving was admittedly still king.

The pressman even then was having his troubles with static electricity, and regulation of humidity in the pressroom was the suggested cure.

Rand, McNally & Company, Chicago, was the only printing house then using electric lights . . . arc lights being used with success.

No successful typesetting machine had yet been perfected, but in the editorial section one finds this " . . . A man in Chicago claims to have almost perfected a machine that will entirely dispense with typesetting. The machine is similar in its operations to a typewriter, the steel dies or types making their impression on strips of papier maché which are to be cut into proper length for adjustment and finally to be stereotyped from sheets composed of these adjusted strips. If it were not for the adjustment, we would see how such a machine could be made practical . . . A new and revolutionary method is promised in newspaper presswork. This new method is based on the lithographic process, using, however, a zinc plate instead of stone. The impression from the types is taken with lithographic transfer-ink, and transferred to the zinc plate, and from this the printing is done direct. . . "

An engineer in Berlin had just invented an apparatus for making stereotyping matrices by punching the letters into prepared pasteboard, thus doing away with the setting of type.

Mr. McCann, of the New York *Herald*, had just set 2087 ems of minion in one hour. His competitor, Mr. Arensburg, set only 2067 . . . the slow thing!

The Woodland (Calif.) *Daily Democrat* was credited with being the only paper in America with a Sunday evening issue. (We wonder if there is still a daily being published in Woodland.)

Ten paper mills were listed as operating on the Pacific Coast, seven of which were in California.

Discussion was already rife regarding the printing qualities of large and small cylinder presses, without there being, apparently, any knock-out decision.

A cylinder press had just been built in London, which printed a sheet 70 x 87 inches.

Printers and pressmen all belonged to the same International Union . . . the Typographical, though there were twelve local unions composed exclusively of pressmen, chartered by the International Typographical Union, located in some of the larger cities. Hours of labor in the commercial branch ranged from 59 to 60 hours per week, with wages from \$10 to \$21, with an average of perhaps \$18 in most of the larger cities. Newspaper work was almost entirely upon a piece basis, and prices ran from 30 to 45 cents per thousand ems. On the papers, hours of composition averaged about seven per day, with three hours more devoted to distribution.

Pressmen in some of the larger centers were advocating an International Union of their own, though the agitation was not yet very widespread.

San Francisco Typographical Union had a membership of more than 600, and the scale was \$18.00 per week.

Job printers were being paid \$21 per week in Portland and Seattle, and \$20 per week in Los Angeles.

The 48-hour week had just gone into effect in Australia, with a minimum scale of \$12.50.

Seventy "typesetters" were employed during the rush season in the California State office at Sacramento . . . at \$4.50 per day of eight hours . . . not bad for forty-five years ago!

Palmer & Rey (type foundries) of San Francisco, had just completed the largest order for type ever cast on the Pacific Coast . . . more than six tons . . . for the State printing office in Sacramento.

Victoria, then the largest city in British Columbia, boasted five daily papers.

The London Society of Compositors had a membership of nearly 5000 (now it has more than 14,000).

A method of splitting sheets of paper is detailed . . . with the note that only a short time previously this secret was selling for a considerable sum. We keep it secret.

Beginning with the October, 1884, issue . . . after just one year's existence . . . *The Inland Printer* enlarged to forty-eight pages, just doubling its former size. In this issue we learn that the International Typographical Union had 167 local unions under its jurisdiction, with a total membership of 16,030 . . . of whom 106 were of the fair sex.

Waterlow & Sons, London, were employing 3240 people in their plant, aside from clerical forces . . . quite a sizeable printing house!

A good looking halftone is shown in the December, 1884, issue, containing considerable hand-tooling. It was done by the Ives process. By the various articles on photo-engraving in succeeding issues, it is evident that the revolution in methods of reproduction had started, as argument was rife between Mr. Ives and the Meisenbach Company, as to who was the inventor of the halftone process. The question is still discussed.

An automatic paper feeder for ruling machines and printing presses had just been perfected by the Sedgwick Manufacturing Company of Poughkeepsie, N. Y. It was being rapidly introduced into the larger plants doing ruling . . . at least that was the claim.

And just to prove that large circulations are not entirely new, the *Paris Petit Journal* had a circulation of 750,000.

The Boston *Herald* had just printed what was claimed to be the largest edition that any newspaper in the country had ever issued . . . 302,030 copies on the day following an election.

Prophecy is made (in a 1885 issue) that a new composing machine will soon revolutionize the making of newspapers . . . not a type setting machine, but one which casts solid slugs of type. No name is given this marvel, but claims are made that machines are being manufactured for six of the largest newspaper plants. We presume that reference is made to the Linotype. The die was cast!

One is led to the conclusion that while printing processes have steadily advanced during the past half-century, there has been little change in human nature, nor has the artisan in the graphic arts shown any amazing progress in culture. Maybe this is because the Craftsmen's movement . . . based on the broad principle of "Share Your Knowledge" . . . is just getting started, and we may look forward to some real advancement in the coming forty-six years.

Probably some San Francisco Craftsman has other interesting printing journals . . . even older than the above-mentioned *Inland Printer* . . . which they would be so good as to loan to the reviewer.

November, 1929

# Problems of Today Forecast by First Fifty Years of Chicago Industry

By EMILY CLARK BROWN

*This article, the first of a series of three, presents the outstanding features in the first half century of printing in Chicago, and herein shows that today's problems are in no sense new*

PROPRIETORS seem to be awakening to the fact that price-cutting and unhealthy competition have been carried far enough, and that there is little honor or glory in obtaining a job that leaves a balance on the wrong side of the ledger." This might be a statement from a membership appeal of any present-day employing printers' organization. But instead it appeared in an 1886 issue of THE INLAND PRINTER, in an appeal to the industry to organize for the purpose of intelligently handling its business problems. And in 1839, according to the reminiscences of an old journeyman, there existed "that insane system of opposition and competition which has well-nigh ruined the printing business of Chicago."

If that old printer of 1839 could look in upon an up-to-date printing plant of 1929, with its equipment of modern typesetting machines and presses, its efficient organization, and its scientific accounting and cost-finding systems, he could hardly agree that "there is nothing new under the sun." Yet, as he looked farther into the relations of the employing printers with their customers and with each other, he would still find many of his old problems troubling the printers who have followed him. Unrestrained and unreasonable competition is a problem now, as it was ninety years ago. Our old printer would undoubtedly agree that the industry had learned something from its ninety-year experience in meeting this problem. But he would wonder how so many printers could fail to profit from this actual experience.

But the Chicago industry has not been unique in its experience. It has had to face the problems common to all local printing centers. Numerous plants, many of them small; poor business methods; overequipment; excessive competition, with cut-throat price-cutting in recurring periods of depression—all of these are usual elements in the picture of the industry in whatever locality. The attempts of the Chicago industry to meet these problems have operated along the same lines as in other cities. The record of failures and successes in that city in the efforts of employers to improve the condition of the business is to a large degree the story of the struggle of the industry in general.

The first half century of the industry in Chicago was a time of first attempts to meet these problems. Experiments, failures, half successes, all led gradually to the knowledge upon which modern methods of regulating competition and of improving business methods are based.

Printing began in Chicago when John Calhoun arrived there in 1833. With his hand press, type, and materials brought by way of the Great Lakes in the care of two apprentices, he turned out the first pieces of job printing and the first newspaper. Calhoun was proprietor, newspaper editor and publisher, and printer, though he was assisted at various times by other printers, who received \$0.25 a thousand ems for their labor. His wife also helped, by smoothing with a flat-iron the printed sheets of the blanks that her husband printed for the Government land office.

Within two years a second printshop was opened. The town was growing, and the little industry prospered. In 1837 the editor of the *Democrat* said: "Our calls for jobwork are immense, more than we have time or type to supply. I have taken the city charter to print, out of which I will clear at least \$25." And again: "To print the city charter did not cost \$50, but I charged \$83. . . . Davis wants me to form some sort of union with him about prices, but as he daily violates the rules already agreed to I shall have no more to do with him." So, in spite of prosperity, the first price agreement failed.

The depression following the panic of 1837 gave the young industry its first experience with serious price-cutting. A new job plant, started in 1839, began to cut prices to get business. The two papers advertised the offending printers as "rats," a term first applied by employing printers to others who underbid on work. But the competition continued, and the prices and wages fell as long as the depression lasted. Not until late in the forties did business improve sufficiently so that there was any improvement in wages and prices.<sup>1</sup>

The first movement for organization to stabilize the industry came, not from the employing printers, but from the journeymen. In 1850 a printers' union was established, with some twenty members, and a "scale of prices" was announced. What happened to this first union is not

<sup>1</sup> Gersh Martin, "Early Journalism and Printing in Northern Illinois," in *Rounds Printers Cabinet*, April, 1879, page 2.



known. It may have continued or may have failed, but at any rate there is the definite record, in June, 1852, of the organization of the Chicago Typographical Union with fifty-four charter members and a charter from the National Typographical Union. The weekly scale of the union was \$12.00 for a sixty-hour week. Piecework was at the rate of \$0.30 a thousand ems for common matter, but job-work was in most instances figured on the basis of weekly rates.

The Civil War and the years that followed it were prosperous in the printing industry. In Chicago wages were increased in 1862. Shortly afterward came the first attempt of the master printers to take concerted action on the problem of competition, with the issuance of a "scale of prices, unanimously adopted by the book and job printers of Chicago, to take effect and be binding on and after December 25, 1862." Again in 1867, following another wage increase, similar scales at higher prices were adopted by a group that called itself the Employing Printers' Association of Chicago. Such price lists were the outcome of informal meetings of the printers, who decided upon a fair list of prices to be charged, according to the experience of the group, and agreed to maintain those prices. Prices for presswork were in the form of prices on a token or 240 sheets on the different presses. Composition was charged at certain rates a thousand ems on books, pamphlets, newspapers, and all other straight matter, or a page on briefs and abstracts, while flat rates were made for handbills, cards, checks, and the other standard printing products.<sup>2</sup>

How successful these first price agreements were in regulating competition is not entirely clear. Later one journal spoke of them as having been lived up to generally for a long time. But another paper spoke of the "ruinous prices at which the printing was done in Chicago before the fire." The personal testimony of old-time printers on the success of such price agreements is that they were never more than temporarily effective. Sooner or later "exceptional cases" arose which led to underbidding and then to a general breakdown of the agreement. Nevertheless it is probable that, during the prosperity and high prices of the Civil War period, agreements to maintain prices were more successful than they could be later under more difficult conditions and with a greater number of competitors in the field.

Prosperity was rudely shattered, however, by the Chicago Fire in 1871 and the panic of 1873. Nearly a decade of depression followed, during which time trade journals were full of complaints of ruinous price-cutting, marked decline in profits, and failure of the master printers

to reach an understanding for their own protection. Let the printers "put an end to all but fair and legitimate competition in skill rather than prices, and get together once more," urged one journal, "and if it is impossible to establish a stringent and binding scale of prices, at least compare notes and resolve one and all that they are tired of working for the public without a fair remuneration."<sup>3</sup>

Almost the only element of stability in the situation was found in the union wage scales, but finally conditions became so bad that even the reduced scales could not be enforced. Some employers thought it would be advantageous to the industry if the wage scale could be standardized, and urged the union to enforce its scale in all establishments. But so long as the depression lasted there was undercutting of both wages and prices. The typographical union, however, recognized its stabilizing effect on the industry by including in its constitution of 1883, as one of its purposes, "to protect ourselves from sudden or unreasonable fluctuations in the rate of compensation for our labor, and protect, too, just and honorable employers from the unfair competition of greedy cheap-labor-huckstering rivals." As business improved in the years following, union strength grew, wage scales were more generally enforced, and the competitive condition of the industry became more healthy than it had been in the lean years.

During this period of depression, when the old price agreements were no longer feasible, discussion in the industry began to turn in a new direction. Determining the cost of production, proper estimating, and including a fair margin of profit began to be urged as the solution for the problems of competition in the industry. Moreover, the employers were now realizing the demand for organization to deal jointly with their problems. Up to this time there had been found no force sufficient to bring into a cohesive and lasting organization the numerous individualistic units comprising the book- and job-printing industry. Groups of employers had come together at various times, it is true, but only to deal with immediate situations, and there had been no permanency in these activities. The Employing Printers' Association of Chicago, which had issued a price list in 1867, had not lasted, nor had the various groups that had met to discuss some emergency during these years been able to continue their existence.

Opinion was growing in the industry, however, that employing printers should get together in a real organization to solve their common problems. Trade journals pointed out the good that could come from coöperation to regulate competition, prevent price-cutting, and disseminate infor-

mation on business matters, as well as to act jointly on labor questions. A movement for organization was under way in other cities. In Chicago organizations of some of the allied trades were already in existence. A Stationers' Board of Trade had been organized in 1879 and had secured an agreement of blankbook makers on a scale of prices. The Electrotypers' and Stereotypers' Association had unsuccessfully tried a price list in 1880, but in 1885 it reorganized and adopted a scale of prices. Finally in 1886 the newspaper proprietors formed an association to handle all relations with the unions. The employing book and job printers of Chicago were ready for an organization movement.

The force that brought about a permanent organization of employing printers in Chicago was, however, a labor problem. The threat of the nine-hour day, a reduction in hours demanded by Chicago Typographical Union No. 16 along with other local typographical unions, gave the necessary impetus, and the Chicago Typothetae was organized in February, 1887. Much of the first year was devoted to fighting a nine-hour strike, but from the first there was also an interest in costs, credits, and various problems of business management. When the immediate labor emergency was over, the association was ready to turn its attention to constructive consideration of these problems.

The various methods that were worked out by the Chicago Typothetae and later organizations of employing printers in Chicago to deal with the competition and other business problems will be the subject of later articles. Here it is enough to note that a turning point in the industry came with this establishment of a permanent organization, which attempted a real study of the problems of the industry. While earlier efforts in the industry had been devoted to securing agreements of printers to maintain certain prices, the price agreements could be successful only in good times, and under stress they broke down and were entirely worthless.

The industry as a whole in 1887 was turning toward a more thoroughgoing effort to meet its problems by studying them and having a basis of facts upon which to act. The printing industry had developed. It was becoming a machine industry in which the increasing use of large presses was rapidly extending the importance of overhead costs to the proprietor. At the same time there was no accepted system of ascertaining costs and no agreement on methods of estimating or setting prices. The need for concerted attack on these problems was very evident, and the attack was begun with considerable enthusiasm. The story of the succeeding experiments and their results will appear in the articles which carry on this discussion in the December and January issues.

<sup>2</sup> Ben Franklin Monthly, issue of January, 1910, page 12.

<sup>3</sup> Rounds Printers Cabinet, issue of January, 1874, page 4.



*Management is a vital subject. Printers, says this well known editor in his U. T. A. address, are using it now to advantage. He credits the U. T. A. and printers with being first to see*

## The Need of Doing Business on a Strictly Business Basis

I AM deeply sensible of the compliment paid me in the invitation to address this gathering. I never feel fully at home when talking on my feet. I am much more at home with a lead pencil in my fist than I am when I am thinking out loud. But this morning at any rate I ought to feel very much at home, because I began my work in life pulling an old Washington hand press.

I worked in a country printing office, which also in those days, you know, published the weekly paper, and I gathered news items and crawled up on a soap box and set them up in long primer. I remember very definitely the first great reportorial activity I engaged in. It resulted in an item something like this: "Professor J. J. MacKinstry is locating water south of town by the peach-tree method."

In those days printing wasn't exactly what it is today. It was thirty-seventh in credit rating of all the industries in the country. Not the lowest—for the saloon-keepers were thirty-eighth. When bankers in those days appraised a printing establishment it was at so much a pound.

I remember the story, somewhat exaggerated, of those days, of the printer who kept his accounts on the door beside his desk. One day a banker said to him, "Don't I owe you something for that last job of printing I ordered?"

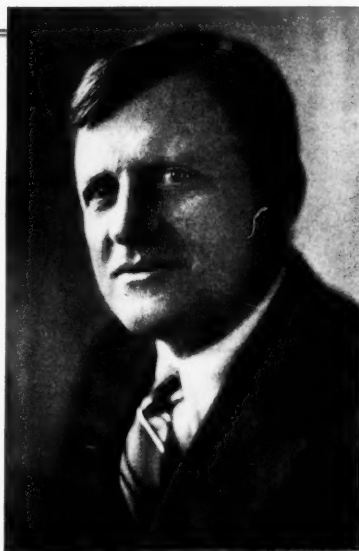
He said, "I believe you do."

The banker said, "How much is it?"

"I don't know," he said, "we will have to go down and look. I put the amount on the door there by my desk."

Together they went down to the printshop, and found that a tragedy had occurred. The door had been painted! Of course, I say that that story is exaggerated. I am pretty certain that it is, because no printshop door in those times was ever known to be painted.

I worked on a small paper, a circulation of four or five hundred. I probably shouldn't mention it. The sworn circulation was only two thousand. We went through all the rigors of those early days, when it was something of a job to meet



MERLE THORPE

As the editor of *Nation's Business*, and one of the country's foremost speakers and writers upon business subjects, Merle Thorpe justifiably speaks with authority. Educated at Leland Stanford and also Washington State universities, he took up daily-newspaper work, and later established, at the University of Washington, the first school of journalism in the United States. During another period of his career he served as head of the Department of Journalism at the University of Kansas. Three years ago Mr. Thorpe won the \$1,000 Bok prize for the best individual advertisement written in 1925. In the twelve years of his editorial and business control of *Nation's Business* the circulation has jumped from less than a thousand to over three hundred thousand readers

the weekly payroll, although the payroll wasn't as big as that which has been indicated this morning. As a devil I never received any more than \$1.50 a week.

Today the good-will value of printing establishments runs into seven figures. A country shop will sell today for ten times the price asked ten years ago. Keen observers in the business field comment on the amazing progress of the publishing industry, second only to three other industries. This progress, in my judgment, is due to two things: (1) Printers were the first to take seriously the study of costs and, led by the Typothetae, blazed the way for similar group activity in other industries; (2) we are living in a paper civilization. Nowhere can we escape the fact that the printed word rules us.

Business has become completely formalized, and the flow of all goods and services is regulated with requisitions, production sheets, time charts, material reports, cost records, vouchers, and receipts, including the indispensable balance sheet.

Some of my business friends are inclined to believe that questionnaire blanks alone must be sufficient to support the printing trades in luxury. Each morning we are reminded that the postman's whistle has become the nation's school bell by reason of the tremendous extension of correspondence courses. Daily newspapers have come close to the million mark in circulation, while magazines at that figure are no longer curiosities. A magazine circulation of a hundred thousand has become merely commonplace.

The number of agate lines of advertising carried in the leading magazines has doubled since 1913. The increase in the number of agate lines carried in newspapers in leading cities since 1916 has been considerably more than 60 per cent.

The population of the United States has little more than doubled since 1880, yet in that time the number of subscriptions to newspapers and other periodicals has increased more than seven times, and the number of copies circulated annually has increased fully eight times.

The printing and publishing business, including bookwork and jobwork and music, newspaper, and periodical publishing, ranked fourth in 1927 among our manufacturing industries, being preceded only by the manufacture of automobiles, slaughtering and meat packing, and steel works and rolling mills. The value of the products of the printing and publishing business in 1927 was \$2,507,426,000. In 1925 it stood fifth, and in 1919 in eighth place. At that time the value of the products was \$1,536,408,000. In eight years this industry has climbed four places in rank and gained a billion dollars in the value of its output.

From 1899 to 1925 the percentage of growth of the paper and printing industries, based on the physical volume of production, was 317.5, while all other trades combined gained only 178.4.

What would we do for our vital statistics without the printer? Engagements, weddings, births, deaths, christenings; new firms going into business; old firms bankrupt. All the familiar interests that give plan and purpose to our lives wait for expression upon the art of the printer.

More and more we demand the printer. Communities, states, groups of states, and even nations are advertising their wares and wonders to the world. Trade associations and civic organizations are telling their members and the public at large of their good works. Whole industries have found a new usefulness in the printed word. New leagues, new federations, new unions, new alliances everywhere offer policies to be explained and established in a world as ready to read as to listen.

This is the day of the full brief-case, and the fullness reflects a thirst for information rather than for commodities now on the contraband list. Everyone seems to have rush jobs for the printer. Life is documented from the cradle to the grave. We are all regulated and directed by forms set up by the printer. The accelerated use of printing in our times is simply a harmonious accompaniment of the quickening of our entire economic life, which I wish to describe briefly.

Now you have discovered management. The leadership that brought about cost-finding and business methods in the back office is to be pointed to this new objective—that of management. "The Discovery of Management"—how dramatic! Even schoolboys appreciate the discoveries of Columbus and Marconi and Edison and Pasteur. Their trail-blazing has been humanized and dramatized by the self-same printed word. But outside of this physical realm of discovery, other discoveries, vital in their consequences, are being made by the whole people.

Perhaps the most significant discovery of the present day is the discovery of management by the public and by itself.

Scrutiny is more and more directed to an appraisal of leaders. Not so long ago the balance sheet was enough. But today into the scales go also the human assets—the integrity, the skill, the steadiness, the resourcefulness of men in meeting and interpreting changes in our living and our thinking. Sales of stock and the daily flotation of large blocks of securities remind us that the public is capitalizing its faith in the words and works of men.

Management likewise has discovered its own power. It is eliminating wastes in manufacturing, distribution, selling, and financing—wastes undreamed of a decade ago. Note the evidence in a day's news. The new manager of a public utility trims out deadwood to the extent of \$250,000 in the first three months of his administration. The new head of a coal company short-cuts his statistical work at substantial saving and now gets his reports days earlier. An old concern doing a volume of millions at 1 per cent profit, taken over by modern and resourceful management, shows prospects of yielding 15 per cent this year. Industry hath its red tape no less renowned than government.

Consider the crisp offer made by Sidney Z. Mitchell to Sir George Armstrong. "I will guarantee you to go to London and cut your price of power one-half if you will let me combine your distribution facilities," said Mr. Mitchell. "Oh," responded Sir George, "that could not be done because there are old employees who cannot be turned off under any consideration." Said Mr. Mitchell: "Tell me your finest country club, and I will buy it and put all of these people there, and hire a thousand lackeys to serve them; I will have golf and billiards and everything else. I will give them the best time they ever had for the rest of their lives, and still save you money."

The bold enthusiasm of the statement is characteristic of a new race of executives, who feel no loyalty to the old order, who regard management as a trusteeship "to help this day live its life and this generation make its contribution to progress."

The exploits of management today—how sensational, how spectacular! And what conquests the future holds! The appetite for newer and greater objectives, the hungry demand for a chance to do "the impossible," is at once a stirring tribute to American business and an earnest of greater things to come.

During the week you will learn many of the technical things which management will do for this industry. You will doubtless learn that specialization should be looked into, and around, and up and down. My experience has been as a printer, both selling printer and producing printer, for over twenty years, and now as a customer, buying about a million dollars' worth of printing a year. I am afraid I

made a mistake in announcing that. Perhaps I am the only customer in the house, and I had better follow the advice on the theater program to look for the exit.

If I go down to a printing shop, we will say, on G Street, to a printer who has three Gordon presses, and I ask him to give me an estimate on a 500-page catalog set in six-point, will he say to me, "Oh, I am not equipped to do that job; you ought to take that around to Bill Eynon, where they never disappoint"? Does he say that? No! He gets out a pencil and begins to figure, and he gives me a bid on that work. He may have one of two things in mind. I don't know which is worse. One is to farm out that job to somebody else, and act as a broker—and maybe go broke in the process; or to go out and get credit, and put in the equipment to handle that special job, trusting to the Lord that when that job is out of the way he will find some more men with 500-page catalogs to come along and keep that equipment busy.

I suppose this and other technical questions will be taken up as you discuss what can be brought about by management. I wish to take the few minutes left of my time to deal with some of the larger aspects of the industry and the larger opportunities for management.

We had a note a moment ago from one of the speakers, rather an apologetic note, of the great amount of printed matter that is now rolling off the presses—the direct mail that floods your mailbox every morning, the 250 pages in the magazines that you subscribe to, and much other printed material, good and bad.

I was moved at one time in a facetious vein to suggest in an editorial that I wanted to write a book, if nobody else got around to it, on how to resist salesmanship. We have thousands of books telling us how to sell. Every salesman is taught how to put his foot inside the door so that you can't close it in his face, and how to psychoanalyze the customer's mind. But no one had ever advised how to resist these highly trained salesmen. Later I was ashamed of that editorial because I came to understand that the hope and the salvation of the world rest in more and better salesmanship. The printing industry is the inexpensive tool of that worldwide selling which must be inaugurated and carried on if we are to obtain the objective that we all desire, namely, that of the abolition of poverty from the earth.

Despite our prosperity, most widely distributed, we should not squint the fact that there are still men and women who are denied the bare necessities. There are those who need shoes and warmer clothing; there are those who need better food; there are those in this land of the free and home of the brave who are still sleeping six and eight in a room.

In another stratum there are those who, having the necessities, need the conveniences of life, automobiles, telephones, radios, refrigeration, conveniences which make for a fuller and happier existence. Still others need the so-called luxuries, art, travel, music, literature. And if this be true of America, what could be said of the rest of the world!

Slowly and painfully, in the course of time, standards of living will be raised, and men and women generally will acquire these necessities, conveniences, luxuries. Is there a way to speed this normal development? There is.

Roughly, all of us fall into one of two groups: Those who make things, and those who sell things. The makers of things, with their factories, are running below capacity, notwithstanding the marvelous job accomplished by the sellers of those things. If the selling group could speed up its work through the elimination of wastes, of inefficiencies, of unintelligent applications, the other group could turn more wheels and faster, and there would be more necessities, conveniences, and luxuries available for those additional men and women thus given opportunity to help make and sell the additional things. We have heard of a vicious circle; this would be a virtuous circle instead.

At this point there needs to be a definition of selling. It is no longer the pushing of an article across the counter to an inquiring customer who stands ready with the price. The actual selling brought him to that counter. Selling today is promotion, and to promote means, in its stark Websterian virginity, to encourage, to dignify, to stimulate, to help forward to a certain goal.

The salesman's chief task in these modern times is to arouse in us the need, to stimulate a desire. We should still be bumping over the cobblestones on iron-bound wheels if it were not for the salesman. Forty-nine of the fifty things we do and use today were motivated by the salesman—we cannot sidestep that fact.

Up, then, and tell us again and over again of the new things! Make us dissatisfied with the clumsy and the archaic; arouse in us a desire which will give us no peace until we acquire those new and better things of life!

Is this a philosophy of discontent? Is this an evil exhortation? Then why continue to laud higher standards of living, for the stuff of which higher standards are made is—more things for more people?

More things for more people mean more work for more people. Driving desires, and the chance to satisfy those desires by diligent and resourceful labor in

producing things, will ultimately abolish poverty from the face of the earth.

How necessary it is for printing to keep up with these whirling times! Your education in one line is much farther advanced than in most other groups. You have appreciated the value of group activity because that is one of the significant things of this day and age. There are fourteen hundred organizations of trades and industries such as yours. Perhaps only two hundred of them are doing an efficient job,

competing fiercely for the command of business available in the structural trades.

If I decide to build a house, I find that it is no longer a competition between the lumber dealers in my city, but that there are twenty-eight lumber substitutes fighting for my business. Copper, brass, brick, steel, hollow tile, slate, stone, and composition materials all want a place. From the foundation of the house to the rugs on the finished floors, I am besieged not alone by the men who are seeking to sell the same

products, but by those who urge shingles as against brick; asbestos shingles as against cedar; metal lath as against wood, and so on through the long list of materials.

And when the house is ready to be finished, I must make a choice between rugs of cork or wood-fiber against cotton and wool; between rayon and linen for window drapes and table covers; rayon and silk or cotton for bedspreads; wood or steel bedroom furniture, etc.

Lumber substitutes now in competition with lumber are spending, through the printers of the land, over \$30,000,000 to promote their products and get a larger share of the lumber dollar. And lumber is not asleep, but is coming back to fight for its place, the weapons of war being research, study of new markets, better selling methods, and the creation of a new selling sense among the members of the various lumber associations.

Nor is this all. Outlets for manufactured goods are undergoing wonderful, truly tremendous changes. Stores on wheels. Druggists selling sporting goods. Tobacconists selling toilet articles. Furnace dealers handling oil-burners, and so on.

These are symbols of gigantic adjustments in American life; adjustments which affect business, big and little, everywhere, and lay out a new program for the association executive.

I gave my small boy \$3.25 to buy a baseball mit and bat. He bought them at a drugstore. A Washington drugstore manager tells me he is handling today more than a hundred articles he did not handle ten years ago. Kin Hubbard says that he is living at a drugstore and finds it much more convenient than a hotel.

My coalman cautioned me, two years ago, against buying an oil furnace. "Only a passing fad," he said; but a week later I received an announcement that he was now prepared to furnish me fuel oil.

My iceman, whom I had not seen since I installed an electrical refrigerator two years ago, called on me with some alluring literature which eulogized the block of ice. Among other things it declared that the block of ice needs no mechanic.

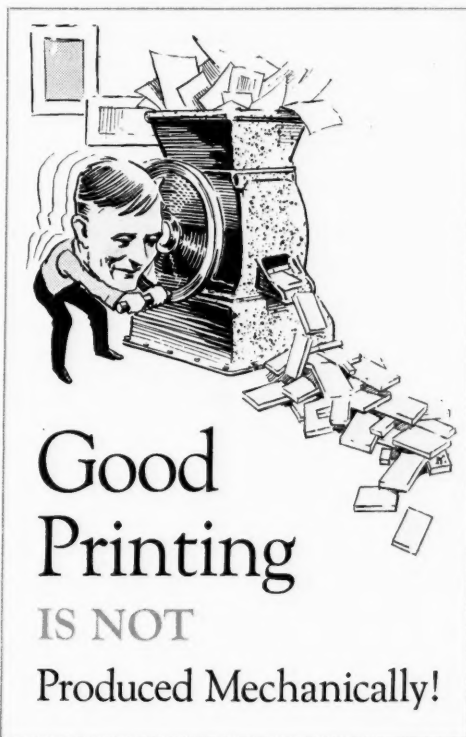


Illustration from a circular of the West Coast Engraving Company, Portland, Oregon, on which, however, the copy read "Good printing plates are not produced mechanically." A good point is here presented

and know the goal, and are not banking all on the organization's setup, on the new offices. While that is something to be proud of, we should look back through the offices and our personnel, and see if the real thing is there. The main objective is profit in the larger sense, not in dollars, not measured by dollars, but in the larger sense of something accomplished which should be consummated.

In this whirling age a commercial house of a century's standing may be destroyed with bewildering suddenness. Infant enterprises may grow over night to national institutions. The war of materials is on.

Oil, coal, and gas are fighting for the job of heating the country. Electric refrigeration and ice are both after the job of cooling it. Wood and sheet steel are at grips in the office-furniture field, while lumber and lumber-substitute people are



A friend invited me yesterday to see his new house. Seven bathrooms! Seven bathrooms and no tile floors, but floors of a rubber composition. And as I turned off the radio last night the Ipana Toothpaste Troubadours were singing a farewell song. "What magazine or newspaper lost that advertising?" thought I, and, "How much of my bread and butter as a magazine publisher will go the way of the radio in the next five or ten years?"

We are all living in a wonderful time! The printing industry will keep its members apprised of these tremendous changes, for out of these tremendous changes that are involved will come success or failure to the individual units of this industry.

You know sometimes, when we are so close to home, we don't appreciate things. I suppose I have said to one hundred visitors who have come into my office to see Washington for the first time: "See the Monument. You must go up in the Washington Monument. You get a wonderful view there." I have never been up in the Washington Monument.

Sometimes as we work as wheel horses, as sergeants, and as privates in an association like yours, we take group activity as a matter of course. On a recent trip to Europe I found in France and in Belgium, and particularly in England, business leaders talking about the organization flair that we have in this country.

A few years ago the British sent a commission to this country to study conditions and to learn why the United States is showing her industrial tail-lights to the rest of the world. The members reported, among other things, that they were surprised to find how American business men work together in communities and trade associations, "pooling their resources, exchanging information," on the principle that if a community or trade were prosperous each unit would share therein.

One of Europe's greatest industrialists was discussing Europe's grave problems recently, when he stopped short to exclaim, "If we in Europe could only pull together as you do!" Then he added, rather sadly, "We lack your genius for organization."

America has a distinct flair for teamwork. It is born and bred in our bones. "Appoint a committee"—"Organize our teams"—"All together we'll put it across." We begin as kids on a baseball lot, and we continue that teamwork as business men.

Group endeavor is the great new force in the business world today. The voice of the individual is weak; he no longer relies on his own efforts alone. That is why you have come here to join the other 170 trade associations which have their headquarters located in Washington.

Sometimes we say, "Well, this fellow outside the association is getting all of the benefits and he is doing none of the work." Yes, we still have mavericks. We have

throw-backs, the biologists tell us, in every walk of life, but down in their hearts they will not have the joy that you will get because you have been a part of making this industry more successful and more prosperous, and it is a great industry.

I wonder if you have ever stopped to think that in the printing industry is a combination of all that is rich in life—art, science, business. We are all born with a creative instinct. Some of us are thrown into lines of work where it never comes out—the opportunity never offers itself.

We can't paint pictures or write books, but in this, the art preservative of all art, you have a chance for the outcropping of the innermost desire, that of creating something—something that is beautiful, something that will live. If you can tell me anything that is more technical or scientific than getting up a rate card or an estimate on a job of printing, I will take my hat off to you. You have the science. And above all, you have the business.

Art, science, business—they are the trilogy in the great industry you represent.

## When Amateurs Dabble in Typography

THE specimen shown on this page (Fig. 1) is a display advertisement written by a Pittsburgh advertising agency and put in type by a local job printer. The advertising agency in question apparently knows little of the principle of correct display.

We have changed the name of this furniture company, but this display ad actually appeared in the Pittsburgh papers during the month of May, 1929, exactly as it is given here, with the exception of the name. We will analyze this design.

The border is Old English and should be used with pure Roman type faces. It is entirely incongruous with the Broadway type used at the top.

The line "Anniversary Sale" is a weird type face called Grasset. The balance of the ad is set in Cloister Bold and Cloister Old Style with the exception of the Cheltenham Bold Condensed line in the center. In other words, in this one six-inch double-column ad five kinds of type are used.

In the specimen shown alongside (Fig. 2), Garamond Bold is used throughout.

Garamond Bold is a pure Roman letter and in perfect harmony with the Old English border which we duplicated. The display on the right has readability, balance, correct display, and tone harmony. It is typography. It is the kind of typography produced and endorsed by all of the accredited members of the Advertising Typographers of America.

Several years ago, G. B. Martin, of the Farrar Advertising Agency, said that the amateur advertising men who did not know the fundamental principles of advertising did great harm to real advertising men who did know. And the harm came through the fact that the advertiser with a small appropriation might become discouraged because his advertising did not produce a fair measure of return.

By the same token, ineffective typography means lessened sales power, and tends to discourage the advertiser. If the advertiser wants this kind of typesetting, let the newspapers do it.—From *Typo Graphic*, the house-organ of Edwin H. Stuart, Incorporated, Pittsburgh.

**SMITH-JONES FURNITURE**  
**Anniversary Sale**  
 Celebrating Ninety-Two Years of Progress  
 Continues With Increased Interest

Attesting to the success of the purpose of our celebration, the Anniversary Sale influence is extending Smith Jones good will to many new as well as regular customers. The sale continues with increasing interest.

Price Reductions Are Store-Wide  
**SOME PIECES REDUCED ONE-HALF**  
 Regular Stock—Smith-Jones Quality

Featuring Smith-Jones Quality Furniture at prices no more than asked for inferior grades and large stocks in splendid variety are proving an attraction extraordinary and hard to resist. To miss this sale's advantages may be regretted.

**SMITH-JONES FURNITURE CO.**  
 636-638 Smithfield St., Pittsburgh

Fig. 1

**SMITH-JONES FURNITURE**  
**ANNIVERSARY SALE**  
 Celebrating 92 Years of Progress

Continues with increased interest, attesting to the success of the purpose of our celebration, the Anniversary Sale influence is extending Smith-Jones good will to many new as well as regular customers. The sale continues with increasing interest.

Price Reductions are Store-Wide  
**SOME PIECES REDUCED ONE-HALF**  
 Regular Stock  
 Smith-Jones Quality

Featuring Smith-Jones Quality Furniture at prices no more than asked for inferior grades and large stocks in splendid variety are proving an attraction extraordinary and hard to resist. To miss this sale's advantages may be regretted.

**SMITH-JONES FURNITURE CO.**  
 636-638 SMITHFIELD ST., PITTSBURGH

Fig. 2



*Water-color printing new? The Chinese were using it before the Christian era! Read this significant survey of an important process; benefit by the authoritative facts it contains*

## Trailing the Water-Color Printing Process Down the Centuries

By LELAND L. CHAPMAN

**W**ATER-COLOR printing has recently become most popular, and an extended inquiry into the process is justified in that it brings to light many amazing facts not at all obvious from a cursory consideration. Several innovations in the printing art have appeared on their face to be new and revolutionary, but a search of the literature has shown that the way was paved for them many years before. These modern procedures are the possible outcome of rediscovery or slight variations of previously known methods, but the more probable result of the enthusiasm of someone who saw a future in the process, reduced it to a commercial basis, and exploited it.

Historians generally agree that a primitive form of printing with water ink was first practiced in China a half century before the Christian era.<sup>1</sup> That the Chinese later printed from carved wooden blocks about 770 A. D., and from movable types in the eleventh century, is well known. From the earliest time these oriental printers have used water inks in all their processes, and to a great extent still do today. Chinese prints of later years were made with an ink of a starch base as distinguished from the oil prints made in England at a similar time.<sup>2</sup> At any event the evidence indicates that the discovery of oil inks was not made in China.

Printers and painters learned simultaneously to mix oils with their pigments, and the original procedure, according to one historian, is credited to an Italian painter early in the fifteenth century. It is quite probable that Gutenberg acquired his knowledge regarding the use of linseed oil for his inks from German painters, and that the inventions of movable types and oil inks were made in Europe at about the same time.<sup>3</sup> The progress of printing then hinged on the development of suitable inks, and some writers hold that its ad-

vancement was somewhat hindered by the immediate inability to formulate them.

However, when oil inks were once perfected in Europe they became almost a universal standard from then until today. While the Chinese still continued to a great extent with their water inks, much, if any, mention of the same in European and American printing literature is quite an unusual occurrence.

That the earlier practice of water-ink printing was not entirely replaced by oil is evident from a mention of the poor quality of some of the oil prints of John B. Jackson in about 1754, as compared with prints produced with water color at about the same time.<sup>4</sup> "The Visions of the Daughters of Albion" was printed by letterpress with thin water-color ink in about 1793.<sup>5</sup> Rook reports that at a much later date an entire book was printed with water color in Germany. However, extensive treatises on inks and printing make very little mention of it, and the assumption can well be made that its use was the great exception to the general practice throughout the latter part of printing history.

Before proceeding farther water ink should be given a definition, so that it will be clear what class of materials is being covered by the discussion. In this type of ink all the constituents are soluble in or miscible with water, but it is not to be implied that the ink must necessarily contain water. As distinguished from the printers' ink made from oils, fats, waxes, or resins, which are not at all miscible with water, inks of the water-color type are here meant to include those in which the vehicles are gums, glues, soaps, glycerin, syrups, alcohol, etc., with or without water.

The coloring matter is the same in either oil or water ink and may be an insoluble pigment which is "ground" or suspended in the vehicle, or it may be a dye which is dissolved. The exceptions should be noted that oil-soluble dyes cannot be used in water color unless they are

also water-soluble, and that water-soluble dyes are seldom used in oil inks. Water inks in particular may be a thin transparent solution of a dye, or the literature discloses that a gum, soap, or syrup may be added to impart a body, and glycerin or alcohol to control the drying properties. It has been suggested that a filler such as zinc oxid or whiting be added, in which case a pastel or "chalky" effect is produced. When the insoluble pigments are used to color the inks some vehicle besides water is used to suspend it properly.

The new result of this type of printing is due primarily to the nature of the ink from which the process derives its name. To secure variations of this result the variable may be (1) the composition of the ink, (2) the fundamental type and material of the plate, and (3) the paper used and the treatment subsequent to the printing. A number of such variations as are disclosed in the literature will now be discussed in a brief manner.

Returning to the discussion of the two general types of ink (oil and water), it is found that in Senefelder's classical volume on lithography<sup>6</sup> he proposed to put a dye in the dampening water in order to print a water color and an oil color with one impression in complementary portions of the printed subject. Another treatise by this distinguished inventor<sup>7</sup> goes a step farther and suggests that, if it is not desired to print with oil colors, the part of the calcareous stone which is *not* to form the design is impregnated or covered with a "fattish" material not miscible with water, and the portion of the stone which is to form the design is treated with a substance such as gum which is water-receptive. The ink used is composed of a neutral soap, gum mastic, and lampblack, in a rain-water solution. This is fundamentally a water-color process, and is as old as lithography itself. The substitution of metal plates for stone will, of course, be obvious to the reader.

<sup>6</sup> "Course in Lithography," Alois Senefelder, page 331.

<sup>7</sup> British patent issued to Senefelder, No. 2,518 of 1801.

<sup>1</sup> "Printing Ink, A History," F. W. Wiborg, page 87.

<sup>2</sup> "Typographical Printing Surfaces," Legros and Grant, page 490.

<sup>3</sup> Wiborg, page 139.

<sup>4</sup> "Color Printing and Color Printers," R. M. Burch, page 76.

<sup>5</sup> Burch, page 111.

The first water-color process using a gelatin surface was developed by Edwards<sup>8</sup> and consisted in producing impressions on paper with a water solution of a dye, as distinguished from printing ink, from the plates of gelatin which are water-absorbent in the image parts, and in the parts not necessary to print are rendered non-absorbent. The plate is prepared photographically or mechanically. The process was later improved, and was known as "pinatype."<sup>9</sup> A gelatin-coated paper is used on which to make the print, and a multicolor subject is produced by superimposing three colors on the gelatin of the coated paper. Later a transparent film coated with gelatin was again substituted and the process used to produce the colored motion-picture films which are on the eve of such general use. The art of printing films with dyes and also with inks, not photographically, is a very interesting application of printing.

A planographic surface of rubber is the recent work of Huebner,<sup>10</sup> and has the greasy-ink-retaining and -repelling portions as usual. If the greasy ink used is colorless, non-printable, or not visible, then a water-color ink can be used to print from the grease-repellent parts. Horgan carried the method a step farther<sup>11</sup> and suggests that a water-color and grease-colored ink be printed simultaneously in a manner similar to that of Senefelder.<sup>6</sup>

Intaglio processes present little more than would be expected. Wall-paper has long been printed in water color from intaglio plates, and the engraved rollers, used to print fabrics with non-greasy inks, have at times been applied to paper. One example of this type of process is found in the work of William Conisbee, who in 1872 used an intaglio plate, applied water color to the surface, and wiped it with a flexible doctor blade.<sup>12</sup> Clark<sup>13</sup> did plate printing with an ink of glycerin, alcohol, coloring matter, and an acid to brighten the color. His process was intended as a substitute for the oil inks known at that time. In 1896 John Weber utilized steel plates and a rather peculiar ink composed of magnesium oxid, sodium or ammonium carbonate, soap, flour, and an analin dye.<sup>14</sup>

Bennett<sup>15</sup>, in his discussion of the inks suitable for screen rotary photogravure, mentions the use of a water ink that is similar to thin distemper color, and contrasts the use of such ink with that of the usual

spirit base. He further adds that Dutch seedmen's catalogs are usually printed in this water-color ink, and that it may be distinguished by the fact that it will smear when moistened.

One more recent process by Kelley<sup>15</sup> gives an intaglio rubber plate made as follows: A wax impression (intaglio) is made with a zinc etching. Plaster-of-paris impressions (relief) are made from the wax mold. Rubber plates are vulcanized from the plaster-of-paris reliefs. The depressions in the rubber are inked with water color, and the excess is wiped from the surface of the plate. If multicolor blocks are required several plaster-of-paris impressions are made, each one only from the part of the complete wax mold that is to be printed in that color.

One of the most recent references to printing with water-color ink and rotary intaglio plates appears to be a process of D. A. Smith and his associates<sup>15a</sup>, in which the paper is printed while wet in order to insure absorption of color by the paper.

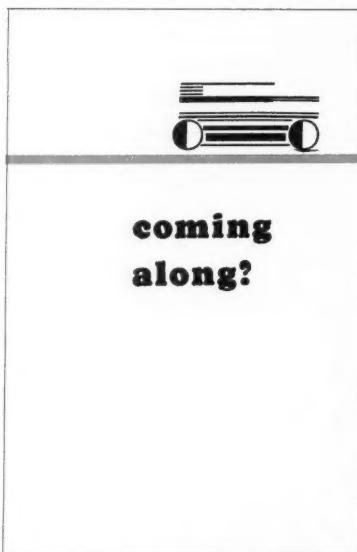
Water color from relief plates draws the most interest from the average printer, who usually has the equipment and the ability to practice it. The first water-color

"water color has also come of late in use."<sup>16</sup> In giving more details he explains that the colors are ground in pure water and spirits of wine, applied to the plate with a brush, and printed on moist paper. The plate was of the relief metal type produced by any of the methods known at that time. Early among those in this country to utilize relief metal plates for water color was E. S. Ormsby.<sup>17</sup> In the same year W. C. May in England developed a series of "non-oleaginous printing inks and varnishes for use on relief plates of wood or metal," which again was intended to replace oil inks.<sup>18</sup> A great deal of interest must have arisen in water color about this time, as another system of water inks was published that year by William Kleon.<sup>19</sup> Multicolor printing with water ink on a mat surface which absorbs the vehicle of the ink was a part of the process of Groeber.<sup>20</sup> Printing by aluminum or nickel relief plates with a solution of dye was mentioned by Hoz as a part of the prior art.<sup>21</sup> A perfected inking mechanism was patented to Pugh which enabled him to use a fluid ink such as ordinary writing ink on a relief plate.<sup>22</sup>

A metal-relief-plate process which L. H. Roth is sponsoring is thought to be an outstanding one in this class.<sup>23</sup> Ordinary zinc etchings (line engravings) are used and the plate is given a slight acid etch to help the adhesion and transfer of the ink. It is quite obvious that when zinc is so treated with an acid the treated (relief) portions are given a fine grain which will uniformly hold a film of water.

A very unique method which falls into no particular class is one by S. H. Horgan,<sup>23</sup> editor of the Photoengraving department of THE INLAND PRINTER. An ordinary zinc etching is scrubbed with lye to remove the grease, and the relief surfaces are then rolled up with regular glue enamel. After exposure to the light the enamel becomes insoluble in water and the surplus of the bichromate is washed out. When dry the plate is ready for printing with water-color ink. No reason is seen why the Horgan method should not become one of the most widely used processes of water-color printing.

The present tendency is to avoid metal plates, as sometimes their greasy nature prevents them from taking an even film of



Title page of a folder issued by the Trade Composition Guild of Milwaukee

relief method, as has been stated, antedated the discovery of printing in Europe, and it should be remembered that water-color printing was the very beginning of the art. With the discovery of printing on the Continent came the universal acceptance of oil inks for this purpose.

Henry Griffiths tells about an oil-ink process used in 1839, and then admits that

<sup>8</sup> United States patent to Edwards, No. 150,946 of 1874.

<sup>9</sup> United States patent to Dider, No. 885,453 of 1908.

<sup>10</sup> United States patent to Huebner, No. 1,669,416 of 1928.

<sup>11</sup> THE INLAND PRINTER, March, 1929, page 98.

<sup>12</sup> United States patent to Conisbee, No. 128,595 of 1872.

<sup>13</sup> British patent to Clark, No. 1,995 of 1874.

<sup>14</sup> British patent to Weber, No. 26,992 of 1896.

<sup>15</sup> "The Elements of Photogravure," by Colin N. Bennett.

<sup>15</sup> United States patent to Kelley, No. 1,481,647 of 1924.

<sup>15a</sup> United States patent to Smith *et al*, No. 1,623,280 of 1927.

<sup>16</sup> British patent to Griffiths, No. 8,078 of 1839.

<sup>17</sup> United States patent to Ormsby, No. 97,221 of 1869.

<sup>18</sup> British patent to May, No. 2,946 of 1869.

<sup>19</sup> British patent to Kleon, No. 2,993 of 1869.

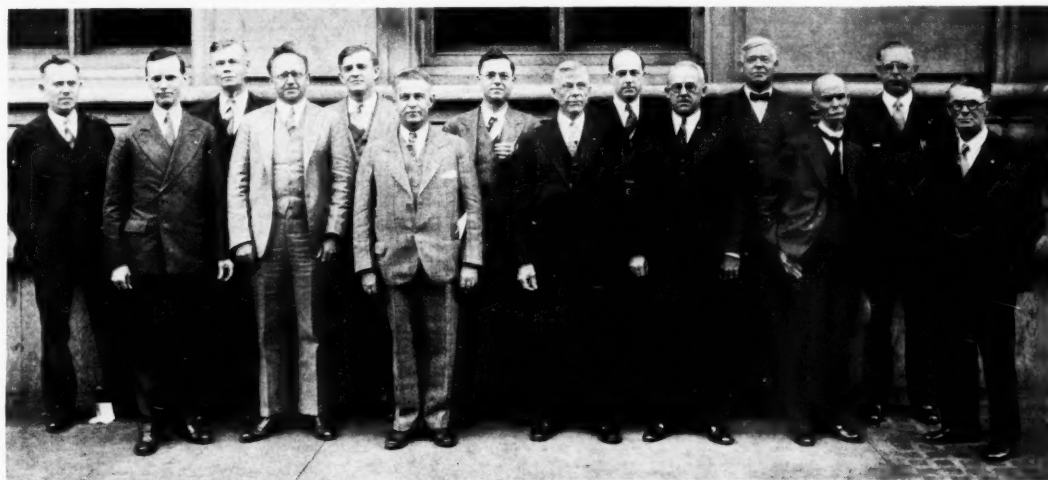
<sup>20</sup> United States patent to Groeber, No. 536,077 of 1895.

<sup>21</sup> United States patent to Hoz, No. 746,087 of 1903.

<sup>22</sup> United States patent to Pugh, No. 1,243,341 of 1917.

<sup>23a</sup> THE INLAND PRINTER, issue of September, 1929, page 106.

<sup>23</sup> THE INLAND PRINTER, issue of February, 1929, page 99.



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1929-30**

Left to right: Ross Alcorn, of Rawlins (Wyo.) *Republican*; Herman Roe, field director, of Northfield (Minn.) *News*; K. F. Baldrige, of Bloomfield (Iowa) *Democrat*; Edwin Bemis, of Littleton (Colo.) *Independent*; J. F. Craemer, of Orange (Calif.) *Daily News*; L. M. Nichols, Bristow (Okla.) *Daily Record*; E. L. Wheeler, of Waitsburg (Wash.) *Times*; Paul Goddard, of Washington (Ill.) *Reporter*; R. H. Pritchard, of Weston (W. Va.) *Democrat*; W. D. Allen, of Brookline (Mass.) *Chronicle*; H. C. Hotaling, executive secretary, of St. Paul; W. W. Aikens, treasurer, of Franklin (Ind.) *Daily Star*; George B. Dolliver, vice-president, of Battle Creek (Mich.) *Daily Journal*; L. C. Hall, president, of Wareham (Mass.) *Courier*. Not in picture—Joseph F. Biddle, of Huntingdon (Pa.) *News*

ink.<sup>24</sup> Paper for water color is usually somewhat absorptive and the relief metal plates are often too hard to give a good covering of ink, especially when certain of the rough stocks are used. As they avoid these two objections, resilient plates have become one of the leading plates of the day. Of the non-metal plates the wood blocks must be mentioned first because of their long and historic role in printing. Linoleum and hard rubber have also been proposed. But the soft-rubber plates remain to claim a large share of the honors.

While the rubber-plate process might seem at first to be quite old, such has not been established, and the first reference to it comes in 1908. In solving the problem of printing on rough paper bags an impression<sup>25</sup> was made with a water-color ink, specifically anilin dye in alcohol, "by means of an elastic block or type, for example, india rubber."

A year later Boorne<sup>26</sup> made a plaster-of-paris matrix from a positive gelatin relief and vulcanized rubber into it. This rubber relief plate was printed with a stamping ink, which is usually a water ink.

But this type of process was not put on a commercial basis until the efforts of Chambers<sup>27</sup> and his associates reached the public as the Jean Berté process. It appears that the desired ink for their method was already known and was of the usual type, consisting of alcohol with glycerin with a dye or pigment; optional ingredients are rice paste or syrup. The object of the process was to select materials for the plate and the rollers which would suit the ink, rather than to select an ink which

would suit old plates. Such material is rubber. The method of making the plates has already been capably dealt with.<sup>28</sup>

Rubber plates, however, were by no means new at the time. As far back as 1853 a relief plate of gutta percha and india rubber was made by Newton,<sup>29</sup> and the literature repeatedly refers to them. Some years later a noteworthy process was developed by Smith.<sup>30</sup> An ordinary form of relief metal type is locked in a chase and over its surface is placed a very thin sheet of uncured rubber gum. Under pressure and heat the same is vulcanized to the surface of the type. The rubber conforms to the metal and produces a resilient printing surface identical with the surface of the type.

Novotny<sup>31</sup> in his series of condensation-product plates produced one of great interest in this art. A lead-faced matrix of the subject to be printed is made in the regular Novotny manner. Over this is placed a thin sheet of rubber and then a backing of moldable condensation product. The rubber and backing are forced into the matrix with heat, which vulcanizes the rubber and hardens the backing. The method is particularly adapted for halftones, and if the impression on the plate is varied all over or locally the area of the individual dots can be varied due to their resilient nature. The results produced rival photography or rotary photogravure, according to the inventor.

The process of making rubber stereotypes from zinc etchings as suggested by Horgan<sup>32</sup> does not appear to define over the well-known common method of manufacturing rubber stamps.

The nature and variety of the inks have been referred to throughout the article, but for the sake of completeness mention is made of those of Hoeffer<sup>32</sup> and Dean.<sup>33</sup>

With printing so much in use everywhere today, the trade is looking for anything which will give a new effect, in order to distinguish its product, even if only slightly, over the mass of ordinary printed matter. Water-color printing is one of the methods which accomplishes this result. Whether the process is a fad for a short time, as history indicates it has been at previous intervals, cannot be predicted, but it seems safe to assume that it will be popular for some time. However, it will hardly replace oil-ink printing.

<sup>24</sup> United States patent to Novotny, No. 1,377,505 of 1921.

<sup>32</sup> United States patent to Hoeffer, No. 1,660,196 of 1928.

<sup>33</sup> United States patent to Dean, No. 1,607,060 of 1926.

<sup>24</sup> THE INLAND PRINTER, issue of August, 1929, page 57.

<sup>25</sup> British patent to Holweg, No. 16,517 of 1908.

<sup>26</sup> British patent to Boorne, No. 7,421 of 1909.

<sup>27</sup> United States patent to Chambers, et al.

<sup>28</sup> THE INLAND PRINTER, issue of August, 1929, page 57.

<sup>29</sup> British patent to Newton, No. 410 of 1853.

<sup>30</sup> United States patent to Smith, No. 324,423 of 1885.





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Lifting the every-day job from the realm of the commonplace. The first row and two cards at top of second are by the Smith Printing Company, Kansas City, Kansas. The next item, a blotter, is from one of Britain's quality printers, and the card below it is not considered too tame by one of America's leading advertising agencies. Below five cards in the third row by Krater-Coudres, Long Beach, the business card of another California printer is shown



*Don't fret because the Government competes with you on envelope business. There's a more profitable solution right at hand. Benefit by a country newspaper and printshop's way of*

# Defeating Governmental Competition for Envelope Business

By ALBERT J. LECKENBY

**L**IKE nearly every other weekly paper the Steamboat Springs (Colo.) *Steamboat Pilot* conducts a commercial printing business, and in addition we handle stationery and all kinds of office supplies. With the *Pilot* the printing and stationery business isn't a secondary consideration. We give it just as much thought and attention as we do our newspaper, and we feel that the *Steamboat Pilot* is one of the country's very best weekly newspapers.

Those who let their commercial-printing business slide along, and conduct it on the general idea that they are supposed to do it just because they are publishing a newspaper, are missing an opportunity to fatten up the old pocketbook. We regard our printing business so highly that we are willing to go out and rustle for it. Once started on a program of building up the business of printing, it is surprising how many plans and ideas will present themselves to help the profit side of the books.

We are so much in earnest that we plan to do every bit of printing that is used in our community—and that means *everything*, either large or small. We want it all, and we find that it can be had by working for it. In addition to the printing we push our office-supply line, rubber stamps, metal tags, and other office accessories. There is no preaching about "trading at home," but there is plenty of getting out and asking for the business. We show printing buyers that they can get more satisfactory printing done at the *Pilot*, and demonstrate how good printing can bring them more business. Our shop keeps busy, but we are never too busy to design something to show to a merchant when we think it will stimulate his business. Instead of talking ideas, we show him the goods and we do not lose a thing by it.

We believe and preach that *Pilot* advertising pays. Therefore we back up our printing, stationery, and our office-supplies business with advertising in our paper. We don't use *Pilot* ads merely as fillers—we regard them as highly as paid advertising, and we find this attitude profitable.

Our ads are intended not only to advertise business but to advertise advertising. We try to make them as distinctive as possible and present a logical sales argument. In addition we believe in the effective use of good printing, so we back up our news-

paper advertising with plenty of mail advertising. We do not spare time or effort on this. Most of it is in two colors, and just as attractive as we can produce. This is not just an occasional splurge; we get out something several times a month. Not only does it pull where it is intended to, but it is effective in directing the attention of the buyers to the value of good printing.

Recently it was decided that, by using all these forces of advertising combined, every merchant could be induced to use envelopes printed by the *Pilot* instead of the stamped ones sold by the Government. We didn't write an editorial condemning the Government for being in the printing business, but we did go out and make a determined effort to get the business at our regular prices. There isn't any chance of competing with the Government in price, but there is plenty to offer in the way of distinctiveness and quality.

We started the campaign with a quarter-page ad in the *Pilot*. Then we got out some attractive printing telling the advantages of using *Pilot* printed envelopes. Having laid the groundwork, we then worked a few nights designing distinctive envelopes for merchants who, we knew, needed large quantities of envelopes and were buying them from the Government. Did it work? We didn't miss one in cases where we got out a printed sample to show the prospect just how his envelopes would look, and we thus had a convincing argument that they would attract attention.

One merchant objected to the extra work of stamping the envelopes. To overcome this objection we agreed to hire a schoolgirl to stamp a supply of envelopes for him each month. He pays the girl \$0.30 an hour and in this way doesn't have to tie a lot of money up in stamped envelopes, but can pay out just for the stamps he uses each month.

In another case the merchant thought the ordinary corner card was distinctive enough for his use, but we took the sale away from the Government by showing him a high-grade bond envelope and comparing it with the kind he bought from

## Look at Your Envelopes

**P**ROPERLY printed they can make you new customers and new friends. Hundreds of people may see your envelopes but will never give them more than a passing glance if they are the ordinary kind of envelopes the government supplies.

With *Pilot* printing your envelopes can be made distinctive. They can also bring home a message and leave an indelible impression on the mind of everyone. That is the reason why the *Pilot* prints so many envelopes each month. We do them in an attention-compelling way.

You wouldn't let an inferior brand of goods out of your store. Then why let out an inferior quality of printed goods to represent you?

*We have some exceptionally sound ideas that will make your envelopes a good investment*

**The Steamboat Pilot**

*Commercial Printing of Quality*

The emphasis is on quality—right where it belongs. No wonder the local postmaster has beheld his envelope business steadily dropping off as the days go by!

the Government. In one case the merchant had placed an order for 5,000 envelopes with the postmaster the day I called on him. He didn't have the heart to go around and cancel the order, but it didn't take me long to get to the post office and cancel the order for him.

*Although it is past the twenty-fifth of the month when this is being written, the postmaster told a merchant today that he had not received an order for a Government envelope this month! There is no reason why this can't be done in every community, and it is much more effective than condemning the Government for being in the printing business.*

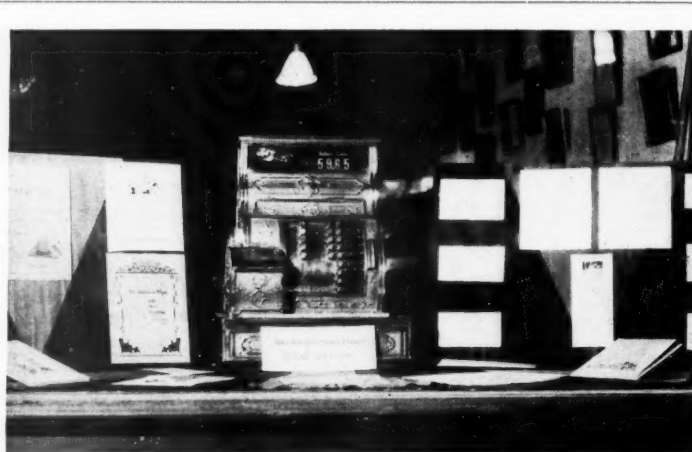
In most country communities the printing salesman is well enough acquainted with each merchant to know what would appeal to him in an envelope. By designing one and showing him the finished article, it makes a sales argument hard to beat.

While preaching about distinctive envelopes has been going on for years, we found it extremely hard to get any samples that would give us new ideas on the subject. We think the envelope manufacturers and paper houses could do a lot to advance the cause by sending out envelope samples with distinctive typography in a range such as the ordinary printshop would be able to produce.

The *Pilot* takes in many nickels and dimes in its stationery business. We are not too proud to wrap up a dime's worth of print paper and sell it to the schoolchildren. We handle pencils, glue, typewriter ribbons, rubber stamps, rubber-stamp ink, and other office accessories. The rubber-stamp business alone can be worked into a money-maker. People use rubber stamps for many purposes, and we have yet to find where the use of them has injured our printing business. We order them from Denver and collect our commission.

On large work such as blank books, ruled work, or work we cannot do such as embossing and engraving, we go after the business just as if we could do it in our own shop. It is profitable business, and much of it can be developed. In years past the county ordered many of its large books and ruled forms from well-known Denver printing houses, but now we go after that business and get it.

The *Pilot* isn't located in the largest community in the world, but it makes more money than many a weekly newspaper and commercial-printing business situated in a much larger place. Steamboat Springs has about two thousand population and there are about seven thousand people in Routt County, of which it is the county seat. The *Pilot* is the oldest business institution under the same management in northwestern Colorado. In the forty-four years of its existence it has grown from a five-column, four-page paper to a seven-column, eight-page paper.



The card in the center of this display of the shop's printing reads in this manner: "Pilot printing means money in your cash register." A good display

Today it is known and quoted throughout the state and the intermountain country and is recognized as a leader in country-newspaper fields. It owns its building and has 1,600 paid-in-advance subscribers.

Recently one country-newspaper editor was lamenting the fact that typefounders and supply houses were following the trail of the automobile, furniture, and various

manufacturers in frequently "springing" something new to make more sales. We don't deplore the fact—we welcome it and try to keep up with the changes as far as we can. It is a game that two can play at, and progressive printing buyers want to feel that their printing is keeping up with the times. It helps us increase sales as well as helping the manufacturers.

## Why Should the Post Office Department "Sock" Business?

*From "Co-operation," the house-organ of the Speaker-Hines Printing Company of Detroit*

THE Post Office Department is short again. The postmaster-general says it is. One hundred million dollars short! Oh, gosh! Oh, gee! Darn! It is a crime against civilization; a crime against the farmer, and against the country paper.

Say, by the way, how much is the Department of Agriculture short? Did the Navy Department make money last year? Did the Department of Justice pay a profit? What did the Department of Labor do to cut down the high cost of living? What did the Department of Commerce do to cut down the cost of high living? Did the War Department, the Treasury Department, and the Department of State declare any dividends?

I'll say they did, and the best-paying in the world, but not in dollars and cents. When you try to place the results of any department of government into terms of money you will find yourself going all haywire unless you know a great deal about government and exactly what it is expected to accomplish.

One kindly gentleman, who writes clear and lucid editorials for his newspaper—

that is, when he writes on any subject of which he knows something—is all balled up on the grand old P. O. shortage question. He says the department is short because it carries third-class mail and that this mail—booklets, catalogs, circular letters, mailing pieces, etc.—goes into wastebaskets. He is right when he says that a great deal of the third-class mail goes into the wastebaskets. That is where it goes after it has fully served its purpose and where his publisher expects the very fine piece of direct advertising that he sends by third-class mail each month ultimately to go. No experienced advertiser expects anyone to save and file any kind of advertising matter other than catalogs. He is all wrong about the shortage.

We would be willing to exchange what the Government "lost" through carrying third-class mail that went into the wastebaskets—if that sum had gone into our pocket—for what it "lost" in carrying the second-class mail that went into street refuse boxes, street-car salvage bales, and, in the small towns and the country, into starting the chips for the morning fire. All

good advertising of any kind pays its way and pays a profit before it is destroyed.

The great bulk of the mail—first class, second class, third class, fourth class, and parcels post—is carried and distributed for the purpose of serving business. Yes, even the second-class mail, for, if it were not for page after page of advertisements, placed therein by business because in one way or another they will directly or indirectly contribute to the sales of the products advertised, there would be but few newspapers, magazines, or trade papers to be distributed through the mail.

If it were not for the third-class mail—the booklets, folders, catalogs, etc., that are mailed to inquiries that result from the advertisements in the second-class mail and the sales thus developed—there would be very few advertisements in the second-class publications. The "loss" from transporting and delivering second-class mail would no longer be a problem.

Does the kindly editorial writer realize that many an advertisement in daily newspapers, and most of the advertisements in the weekly newspapers, would not be there if it were not for the third-class mail? Where do the average retail merchant's merchandising ideas come from? Where does he receive the prepared advertising from? They are sent to him as third-class mail by the manufacturers of the various lines that he handles. Does the man who writes about the wastebaskets think that the average business man does not know whether or not it pays?

Doesn't the Department of Agriculture lose money and without little or any fuss made about it from business or from Congress? Then why should there be such a stir when the business-serving Post Office Department loses money?

When you come right down to hard facts it is dollars to newspaper editorials that the Post Office Department and the third-class mail have done far more to sell wire stock-tight fences, sheet-steel barns, concrete dairy barns, concrete barnyards, water-supply systems, modern heating systems, grade cattle, beehives, profitable orchards, overalls for women, short skirts, silk stockings, bathtubs, and a thousand and one things that have made farming profitable and farm conditions bearable, than has the Department of Agriculture.

Two or three men who hold the top positions in the Post Office Department may think that the department is short, but business knows that the country hasn't lost a cent, for the income tax and all the other taxes paid directly or indirectly by the people of the United States were paid because of the business created by one form or another of advertising. Hamper it, reduce it, burden it, and there is going to be a great deal less business. Would the complainers prefer that condition?

The post office shortage will come before Congress in the course of time. A few of the members, because they know something about what the United States Mail is for, will try and keep the postage rates where they belong. They will not support any measure that will in any way handicap

the business of the nation. They understand that it takes a constant selling effort to keep millions of people busy and at work. Others will not understand, and thus business faces the same old fight to secure a part of the service and some of the consideration for which it pays.

## Advertiser Defends Business-Reply Cards and Envelopes on Basis of Results Yielded

AT LEAST one important user of business-reply cards and envelopes is speaking out in their defense before it is too late. R. M. Cain, president and general manager of the Swan-Myers Company, Indianapolis, which manufactures pharmaceutical and biological products, knows from experience that these cards and envelopes are profitable to his own company and to the Post Office Department. Therefore he recently addressed the following letter to Postmaster General Walter F. Brown as a step toward preventing the discontinuance of this particular part of the postal service:

It is my understanding that, as a part of your Economy Program, you may recommend to Congress the elimination of the business-reply card and envelope. May I suggest that, in many cases, this will deprive the Post Office Department of revenues, and will add to the already excessive selling costs of many businesses.

For an example, the attached mailing piece, which utilizes the business-reply card, brought Swan-Myers an inquiry return of a trifle better than 27 per cent.

For each 100,000 of these pieces mailed we paid for postage . . . . .	\$1,500.00
The postage on the 27,000 business-reply cards we received back from each 100,000 of the folder mailed cost . . . . .	540.00
The average postage cost for mailing the samples which these inquiries requested was \$0.0275 each, or, for 27,000 samples mailed . . . . .	742.50
Thus each 100,000 of these pieces mailed finally brought the Post Office Department a revenue of . . . . .	\$2,782.50

In this case our total postage cost on each sample distributed is . . . . . \$ 0.1034

Our records show that similar mailings, which require the recipients of the advertising to pay the postage on the sample request cards, bring an inquiry return that is usually less than 10 per cent of the quantity mailed.

Assuming that 10 per cent of the cards are returned, however, each 100,000 advertising pieces would bring the Post Office Department	
Postage on folders . . . . .	\$1,500.00
Postage on return cards at \$0.02 each . . . . .	200.00
Postage on samples at \$0.0275 each . . . . .	275.00

Total revenue to Post Office Department . . . . . \$1,975.00

Our postage cost on each sample distributed in this case would be \$0.1975.

The third alternative—that of sending regular Government postal cards with our mailing pieces—is out of the question with us, since we mail many millions of advertisements every year.

We believe you will agree that the business-reply-card feature which makes 100,000 folders bring \$2,782.50 to the post office, instead of \$1,975.00, and brings our postage cost for each sample distributed down from \$0.1975 to \$0.1034, is extremely valuable both to the Post Office Department and to business. Won't you take this into consideration in making your next recommendation to Congress?

Such facts cannot be sidestepped. They prove that the Post Office Department, and business in general, is profiting by this new feature of postal service; and the postmaster general is not likely to drop this feature hurriedly if sufficient explicit evidence of its yield is presented to him. Ask your important customers to follow the lead of the Swan-Myers Company, for their own practical benefit.



New plant completed this year by the West Bend (Wis.) News. Of pleasing architectural design, the structure personifies the progressive spirit of this newspaper



# The Parade of the Leaden Soldiers

By BEN C. PITTSFORD

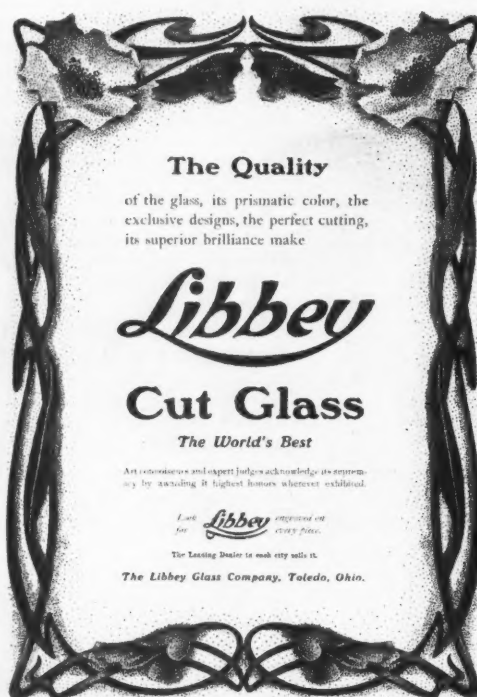
**T**HERE is nothing certain excepting change—especially in typography. Faces which took the advertising world by storm yesterday may be salted away in their cases today. Even the feminine fashions cannot boast of such whimsy and fleeting fancy. In the main, most changes in the past third of a century have effected improvements in advertising. True, there have been a number of quite unconventional faces cast that seem to belie that statement, but the sin has been chiefly in the application rather than in the casting. A hat can't take the place of a pair of shoes, and type pri-

they spent a hundred dollars for a full page they insisted on a full page. Plenty of type, just big enough to be read, and no white space. Indeed, if any white space did occur, the advertiser promptly wrote some more copy to fill it up. Catch him paying for any fraction of a page and then deliberately refusing to use it! This may have contributed somewhat to cramping the adsetter's style of work.

A page of advertising wasn't as easy to read in those days as it is now, but it did not have as much competition, either! So, even with none of the tricks the modern typographer brings to his aid, doubtless

But imagine the appearance of a newspaper page having a dozen or more of these sturdily barricaded advertisements!

Then followed what might be called the Border Renaissance. Commercial artists cut loose and fashioned for us marvelous borders that caused good and true typographers to hide their heads in shame. Entwining daisies, oak-leaf-and-acorn, coats of arms, imposing Doric pillars, jars of pickles, soap bubbles—what an assortment of hand-drawn borders we had in the last years of the last century! But they were still borders; text and pictures, it seemed, must have something to fence them in.



**The Quality**  
of the glass, its prismatic color, the exclusive designs, the perfect cutting, its superior brilliance make

**Libbey**

**Cut Glass**

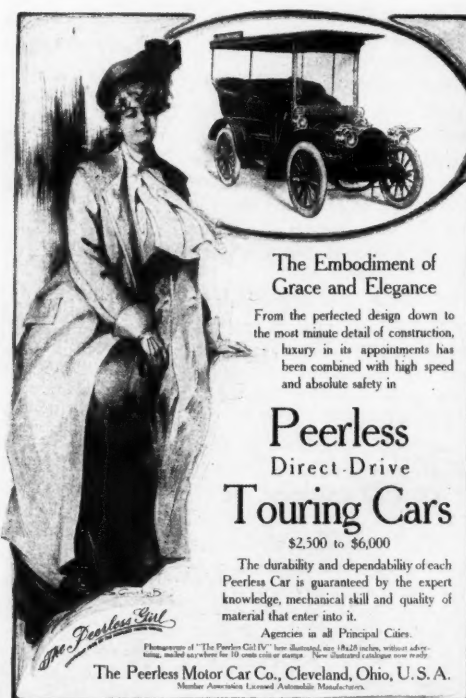
*The World's Best*

An experienced and expert judges acknowledge its supremacy by awarding it highest honors wherever exhibited.

Let Libbey engrave on every piece.

The Leading Dealer in each city sells it.

The Libbey Glass Company, Toledo, Ohio.



**The Embodiment of Grace and Elegance**

From the perfected design down to the most minute detail of construction, luxury in its appointments has been combined with high speed and absolute safety in

**Peerless Direct Drive Touring Cars**

\$2,500 to \$6,000

The durability and dependability of each Peerless Car is guaranteed by the expert knowledge, mechanical skill and quality of material that enter into it.

Agencies in all Principal Cities.

Photograph of "The Peerless Girl" here illustrated, size 19x25 inches, without advertisement, mailed anywhere for 10 cents coin or money. New illustrated catalogue sent free.

**The Peerless Motor Car Co., Cleveland, Ohio, U.S.A.**  
Member American Licensed Automobile Manufacturers

## Magazine advertisements twenty-five years ago

Among other interesting things in the accompanying article, Ben C. Pittsford, widely known advertising typographer, says that "borders were in their heyday" and "layout had not become a fine art"

marily designed for headlines becomes incoherent in the small sizes.

Twenty-five years ago we beheld plenty of pleasing and satisfactory type faces, but layout had not yet become a fine art. Advertisers then did not have the large appropriations they now have, and when

the advertiser of the gay nineties was well satisfied with the returns he received.

A quarter of a century ago, and even much later, borders were in their heyday. Heavy black rules imprisoned copy and cuts; advertisers permitted no trespassing on their sacred and high-priced territories.

Reverse etchings, without benefit of Ben Day or halftone dot, stared solemnly from the pages of our favorite magazines. It takes very careful makeready and presswork to make even a small reverse etching print as its maker intended, and you may well imagine what a ghastly sight some of



these large plates presented. I think there is nothing sadder in the craft than a reverse etching "gone haywire."

The compositor of 1900 could handle his words as a professional juggler tosses Indian clubs. He spliced 'em with the design, wove 'em into the borders, or stacked

There were type faces a third of a century ago every bit as easy to read as our most approved modern ones; indeed, some of them were more so. Our progress has not been so marked in that department of typography; it is in the *arrangement* of type and cuts that we have advanced.

## Speeding Up the Makeready on Christmas Cards

By EDMOND A. Du PERRIER

The old maxims, "Experience is the best teacher" and "Necessity is the mother of invention," continue to work. We, for in-



up a nice long sentence one word on top of the other. "Versatile" was his middle name. Unfortunately his efforts did not always make sense. But—"the customer is always right" on all points.

We didn't have any three-point type, but, if we had, it would have been in constant use. More than one advertiser would have liked to cram his whole catalog into a single advertisement. By using six-point practically throughout their ads. some of them nearly succeeded!

The idea seemed to prevail among some advertisers that, if they were willing to spend their good money in advertising, a trembling world was waiting to pounce on it and commit the thing to memory. Observe now how advertisers vie with each other to make their messages more attractive, more easily read than the other fellow's. In these days white space means more than an unfilled blank.

I recently took from our vault two weathered scrapbooks containing proofs of advertisements we set from twenty to twenty-five years ago. Ours was the first shop in Chicago devoted exclusively to typography, and I think I can fairly say that these proofs represent what the well-dressed advertisement was wearing (in matters typographic) in those days. They are not intended to be horrible examples at all; as a matter of fact, they represent what we and our advertisers, many of whom even then enjoyed national reputations, considered the most advanced ad-setting of that day. Reproductions of some of these proofs accompany this article, as well as some present-day advertisements of the same advertisers, and I think you will agree with me that there has been much typographic progress in the last quarter of a century, even though there still remains room for improvement.

stance, may learn something during each Christmas rush. This last season our work consisted of a great many orders for cards ranging in price from two bits to two dollars that *must* not be spoiled. We did not spoil one and, in addition, makeready time showed a profit on the books.

Our method of effecting these savings is simplicity itself. A sheet of narrow tissue is locked under the bales over the draw sheet. Under this tissue we slip a card of the same weight as the Christmas card to be run. The impression is made on the tissue, after which the card is inserted under the tissue and the position marked on the draw sheet. Next, we tear off the tissue, set the guides, and the job is ready to run; position and impression are right, and washing the drawsheets to prevent off-set is eliminated.

On twenty-five- and fifty-card runs we estimate makeready time was cut in half.

# COST AND METHOD

By WILLIAM R. ASHE

*This department deals with problems of cost accounting and production, and practical questions will be welcomed. Enclose self-addressed stamped envelope for personal reply*

## Standing Forms

One of our readers wants to know how the standing forms are handled in the accounts. For the reason that standing foundry type and all the standing machine-cast matter are already carried on the general books in their respective asset accounts of "Type" or "Metal," no account is carried to cover standing matter.

In instances where there is a considerable amount of standing matter, requiring use of a large area of space for storage and direct expenses of handling, the cost of this storage and handling of standing forms should be determined and applied as a direct charge to orders benefited.

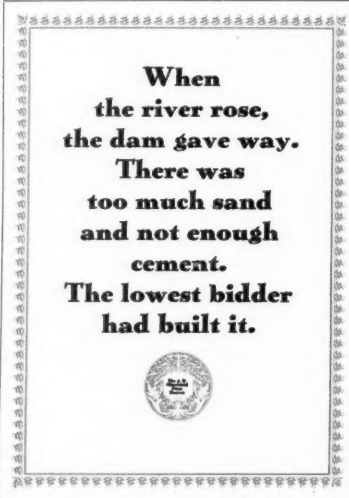
According to the amount of floor space occupied, a separate cost center should be set up and charged with its pro rata part of rent. Insurance, taxes, depreciation, and interest should also be figured on the investment in fixtures and equipment. To these fixed costs should be added any current wages, light, or miscellaneous expenses. The total of such fixed and current expenses will compose the department direct cost, to which a share of the general factory expense and a pro rata share of general overhead expenses must be added if this is handled properly.

This total cost of handling standing forms can be recovered by the application of a rate a square inch to all forms picked up for jobs, each job receiving a charge for standing-form storage and handling according to the size of form in square inches. This necessitates a record which the cost clerk must keep, if it is a small shop, or a clerk in the composing room, if it is a large plant, whereon is recorded the job number, size of form, etc., of the job gotten out. This record is totaled for each month and the total square inches handled divided into the total department cost, which gives the rate a square inch for handling. It must be remembered, however, that a sufficient number of months must elapse before an averagely true experience will have been established and averagely dependable cost determined.

A few large plants inventory and number all standing forms at periodic intervals. This inventory, showing number of form which indicates its rack and slide

location, as well as date of filing, is printed up in a book or bound sheets. Such record facilitates finding forms and provides a means for recording dates upon which the forms are used and a complete history of every form standing as to its use turnover. From this record the clerk makes up the monthly statement of total square inches used, and this record for a year establishes a fairly dependable average. She also submits a daily report to the cost department for charging individual jobs with square inches of form handled at the average rate that is charged for this work.

I have seen an instance or two where this department cost was figured for a year and the total square inches of all standing matter, used and unused, taken as a basis for determining the square-inch charge. This is wrong, as the recovery must be made through the number of square inches used, the principle being the same as the recovery of hour costs through chargeable or sold hours instead of through possible or payroll hours. The same method is used in costing for plate and stone storage except that the total number of plates or stones handled, instead of square inches, is the determining cost factor and basis of charge for each stone or plate used.



Folder page by The A. B. Hirschfeld Press, Denver, Colorado

## The Game Called Estimating

Occasionally in the newspapers we run across the symbol "I. Q." It is a symbol we feel like applying to many printers who pride themselves on this game called estimating. Sometimes they use a little different title, such as "Quoting a Price" or "Bidding on a Job." Most printers like to play this game, but, going back to the "I. Q." and what it means to teachers about the country who wish to test or measure the intelligence of their pupils: "I. Q." means intelligence quotient.

Remembering a little bit of our earlier arithmetic, the quotient is a number representing the number of times a lesser number will go into or is contained by the greater number. In other words it is a finished product of division. "I. Q." is a means by which the child's smartness is put into "A-minuses" and "B-pluses," and these show on the student's report card.

If the writer were asked to take the "I. Q." of a group of master printers he might get himself universally disliked by marking them all failures in arithmetic. In the three R's, "readin', writin', and 'rithmetic," no doubt we could give them 100 on readin' and writin'; but in multiplication, addition, and subtraction, as well as division, the boys as a general rule are only about eight years old. Strange as it may seem, they are clamoring for an opportunity to figure. Like little children they take delight in making marks, preferably on an old envelope or scratchpad or blotter, and they make believe that the figures are of great use. Many of them are so anxious to play this game that they indulge in it in the customer's presence; but, in the language of fiction of today, "it's expensive as h—." Either "Red Dog" or "Black Jack" would be an easier game for the printer to beat.—*Southern Master Printers Federation Bulletin.*

## Monthly Profit and Loss

The statement of profit and loss is the final objective of all bookkeeping and operating efforts. It is the statistical picture of income and expense, drawn from operating facts, with the result visualized in dollars and cents. It tells the story of the period for which it is made.

How many times should this picture be drawn? Is it enough, in these days of keen competition and close profit margin, to sum up results once a year? If not, how can the results of operations be known each month? And is it possible with a minimum of effort to arrive at monthly statements? If so, any printer would want to know whether or not he made a profit each month, and this he can know by making a preliminary setup of the certain fixed monthly expenses and working up a few current items of the monthly expense and monthly status of incomplete work.

Any concern that keeps books has a record of annual expenses such as rent, heat, insurance, taxes, and depreciation. These are expenses of more or less fixed character which can be determined with reasonable accuracy for a month. At the end of each month the accounts reveal monthly wages, light, power, spoilage, losses from bad debts, factory department expenses, the general factory miscellaneous expenses, and overhead expenses of front-office salaries, office expense, general expense, delivery costs, commissions, selling expense, advertising, etc. The latter are expenses of current character and vary from month to month, but can be extracted from the books for use in the preparation of the profit-and-loss statement.

For the benefit of those who do not now attempt to make a monthly statement, we are reproducing here a standard profit-and-loss form which shows the proper construction and classification of elements. Any printer who desires to know the trend and condition of his business every month should study this statement and have one prepared by his accounting department for his own regular use.

**Finding Materials Cost.**—The actual cost of materials used—paper, ink, bindery materials, and outside purchases—may be ascertained from completed job cost sheets. This information is usually carried in separate columns on the sales register, where a record is made of each completed job as to its cost elements, total cost, selling price, and individual job profit or loss. Many smaller plants do not use this record, keeping all completed job cost sheets in a completed-jobs binder until the end of each month. In such cases an adding-machine tape can be pulled of each item comprising materials cost and the amounts used on the profit-and-loss statement.

**Fixed Monthly Expenses.**—The amount of rent, heat, insurance, taxes, and depreciation properly chargeable against one month on a basis of average annual cost of these items should be determined. In instances where the printers own their own buildings, building-factor expenses, such as building insurance, taxes, depreciation, interest on investment, and building maintenance, will comprise the rental charge that is to be considered.

## STATEMENT OF PROFIT AND LOSS

Month of ..... 19....

The Blank Printing Company

GROSS SALES .....		\$10,120.00	
Less sales allowances .....		120.00	
NET SALES FOR THE MONTH .....		\$10,000.00	
MATERIALS USED:			
Paper stock used .....	\$2,000.00		
Ink used .....	100.00		
Bindery materials used .....	90.00		
Outside purchases:			
Electros, cuts, composition, etc. ....	810.00	\$3,000.00	
Stock storage and handling expense .....		250.00	
Total materials and handling expense .....		\$3,250.00	
FACTORY EXPENSES:			
Fixed Expenses			
Rent and heat .....	\$ 300.00		
Insurance .....	75.00		
Taxes .....	50.00		
Depreciation .....	325.00		
Total fixed expenses .....	\$ 750.00		
Current Expenses			
Wages .....	\$2,500.00		
Light .....	50.00		
Power .....	75.00		
Spoilage .....	50.00		
Factory department expenses .....	125.00		
Factory department repairs .....	75.00		
Machine metal waste .....	10.00		
General factory expenses .....	315.00		
Total current expenses .....	\$3,200.00		
Total factory expenses .....	\$3,950.00		
Incomplete work-hours inventory			
Beginning of month, add. ....	1,050.00		
Total .....	\$5,000.00		
End of month, deduct. ....	1,000.00		
Factory expense cost of completed work .....	\$4,000.00		
Total factory cost of completed work .....	\$7,250.00	7,250.00	
GROSS PROFIT ON SALES .....		\$ 2,750.00	
GENERAL COMMERCIAL EXPENSES:			
Office salaries .....	\$ 900.00		
Office expenses .....	60.00		
General expenses .....	140.00		
Bad debts .....	50.00		
Shipping and delivery expenses .....	150.00		
Total general commercial expenses .....	\$1,300.00		
SELLING EXPENSES:			
Commissions or salaries .....	\$ 350.00		
General selling expenses .....	50.00		
Traveling expenses .....	100.00		
Advertising .....	75.00		
Total selling expenses .....	\$ 575.00		
Total general commercial and selling expenses .....	\$1,875.00	\$ 1,875.00	
TOTAL COST OF SALES .....	\$9,125.00		
NET PROFIT ON SALES .....		\$ 875.00	
NET FINANCIAL INCOME AND EXPENSE			
Operating profit .....		\$ 875.00	
Extraneous Income			
Interest from outside investments .....	\$ 360.00		
Extraneous Expense			
Insurance on lives of officers .....	\$ 90.00		
Donations to charities .....	20.00		
Bonuses paid .....	150.00	260.00	
Net extraneous income .....		\$ 100.00	
NET PROFIT, to profit-and-loss account .....		\$ 975.00	

**Current Expenses.**—All expense items classified as current factory expense and general commercial and selling expenses can be taken each month from the general ledger accounts. The item of wages should

be computed for the calendar days of the month instead of for even weeks as carried on the books. In the absence of accounting provision for spoilage and bad debts, the statement should then be charged with a



monthly average, each of these expenses running averagely from one-fourth up to one-half of 1 per cent of monthly sales.

**Inventory of Incomplete Work.**—The factory cost of jobs completed during the month cannot be accurately determined unless consideration is given to the value of the work in process at the beginning and ending of every month. Manifestly \$2,000.00 worth of incomplete work at the beginning of a month and \$1,000.00 worth at the end of the month would reflect a differential of \$1,000.00 in final profit or loss. For this reason an inventory should be taken, at the end of each month, of the hours of incomplete work in each department as shown by the individual job cost summary sheets on all incomplete jobs. All departmental hours should be valued at the department cost rate, and the total value of these hours used in the statement of profit and loss by adding inventory as of beginning of month to the total factory expense paid out during the month and deducting inventory at end of the month. The method of handling these items is illustrated by the statement.

**Net Financial Income and Expense.**—Expenses entering the statement proper should be exclusive of all items of extraneous character in order that actual results from operations may be reflected. The operating profit should be drawn down and adjusted to the net profit or loss in the manner shown. This section of the statement should carry income arising from any source outside the operations of printing sales, and expenses that are not properly chargeable to operations such as are shown in the statement. Among the items of extraneous income and expense are discounts taken, interest received from outside investments, interest paid on borrowed capital, life-insurance premiums, charity, bonuses, etc. Federal income taxes should not be shown on current statements, as they apply against surplus or profits pertaining to prior periods of operation.

### Profitable and Unprofitable Jobs

We are admonished to "abhor that which is evil and cleave to that which is good," and I believe it's a good rule to follow in any phase of life. But some printers seem to think it necessary to cleave to some of the evil along with the good in order to build a certain necessary volume before profit can be made, on the theory that an admixture of good and bad work will bring them a profit if they can only reach a particular volume point. Above this point they view the whole as good, and feel that they can then print for almost any price and make money.

Is there any other business in the world where this foolish practice obtains? Can you buy from your grocer, clothier, druggist, or coalman on this basis? Is he sell-

ing some of his trade at prices below cost and charging you and a few other good customers a full profit?

Does it pay in the printing business to "abhor that which is evil"? And isn't this about as evil a practice as any other act of dishonesty when viewed from moral obligations to customers who trust you? Isn't it evil in its demoralizing effect on the trade, and then does it not work evil within your own affairs as well?

Will it pay not only to abhor this evil, which I'm sure most of us do, but to eliminate it, quit our sinning against customers, the trade, and ourselves, and through a constant refining work out the dross of losses and cleave to the remaining gold? I believe it will, because I know numbers of printers who will not allow a job to come back into their shops once they've had one unprofitable experience with it, and they are all making money.

Several months ago we put a cost system in a plant where no system of cost-finding had ever been in use, not even a time system. This shop was running full blast, plenty of work and plenty of overtime. In about thirty days we had the sheep separated from the goats and found an unhealthful total of goats—more than expected. Among these unprofitable jobs were several large monthly publications about which there was some hesitancy as to the advisability of trying to get an increased price. The proprietor was afraid that some other printer would be foolish enough to take the work for even less and couldn't quite make up his mind to let them go, and he was pretty sure they would go if he asked for more money.

You've got several like this in your shop right now, I'll bet, and this seems to be the attitude of nine out of ten printers. Isn't it strange how just one price-cutting printer can so completely stampede and demoralize ten or fifteen others? You'd go back for more money if it wasn't for that one particular printer you're scared of, and you and the rest of your fraternity haven't got sense enough to realize that it lies within your power to choke his shop with all the unprofitable jobs you well-intending fellows are so tenaciously holding. You seem rather to prefer trafficking dozens of unprofitable jobs around among yourselves, cutting each other's throats. Can't you realize that there's a limit to the price-cutter's capacity and, if you can't make money out of such jobs, neither can he? Do you admit that he is a better business man?

And still you hold to this kind of work even as this fellow wants to hold a regular magazine that costs \$320 according to the cost sheet, for which he's getting \$240, not quite enough to cover his bare factory costs, exclusive of overhead. On top of this it is costing him nearly as much as his selling price for overtime wages, light,

power, ink, stock, etc., in the week this job is produced. Still he wants to hold it because he figures it helps his volume and helps to reduce overhead. He might also think about how it helps demoralize the trade, and that there are other printers in business who have to have a livelihood. If they can't get it out of profitable pricing, then they're going to adopt his same tactics. So what's the end?

Another printer gets out a half sheet 24 by 36 every week at an absurdly low price. The job is of heaviest form composition on both sides, and prints work and turn on the full sheet in colored ink. He is doing several thousand at a price which appears more ridiculous when we consider that he has only eight or ten dollars left for makeup, lockup, makeready, running, washup, folding, and delivery, after paying nearly all of the price obtained to the paper man and trade-composition house. What does he get out of this character of work? Yet he won't throw it out, and it's a dandy job for his price-cutting competitor to expend his energies on. There are a few more like it in his shop, but he claims that even his own well-intending brothers are doing the same thing, consequently he must follow suit.

Are you among them? If so, what are you going to do about it? If you are honest and courageous enough to demand a fair price for your printing, inspire the other fellow to do the same thing by first doing it yourself. Put the cost system to work. Do some assorting, separating, and studying. Get the unprofitable jobs in a pile; sweep them out as you do the trash every morning, and keep your policy clean. Adjust your organization and costs to what's left and build on profitable work. It's your best bet for your success!

### Accurate Cost-Finding and Honest Prices

During September we received a request for an estimate on 1,000 mailing folders, printed two sides in two colors and folded to 9¼ by 4½ size, on Cumberland coated book paper. With this request the following statement was made: "We printed this job, and our customer then sent a copy to another printer and obtained a quotation of less than 60 per cent of what we had charged the customer."

Faced by this kind of "dirty trick"—we could call it and have heard it called by worse names—the printer is practically helpless except to justify his charge to the customer by submitting an umpire estimate of average time and average costs for performing the work, from some authoritative outside source. If the customer is honest and willing to play fair the printer can often substantiate and establish his charge to the customer's satisfaction.

To an extent the customer cannot be blamed for lack of confidence in a price of



\$90.00 for the job when another printer comes along and reflects upon the honesty of that price by giving a quotation of \$36.00 or under. The customer then feels, under such conditions, that his hunch, in checking up on the printer who did the work, was right. While he will probably have to pay the \$90.00 price, according to the terms under which he let the job, the \$90.00 printer has lost his business unless he "fights the devil with fire" and turns the tables on the printer who made such a ridiculous price on the same job.

What are we going to do in cases like this? Our natural inclination is retaliation. But let's philosophize a little about a matter so serious. Suppose that that fellow did maliciously make his price in the knowledge that you had already done the job and that the customer was simply checking up your price. What can you do about it? He has a right to make such a price if asked. Or it might be that your competitor's price was made through ignorance of the time it would take to perform the work or ignorance of his hour costs. In either event he is giving away something if he prices the job too low, and you can establish this fact to him and to your customer.

An honest printer will put up a fight for something he is entitled to, and an honest customer will at least admit the fairness of his price in the presence of supporting evidence. This printer can collect his \$90.00 charge, establish his competitor's price as illegitimate, or force the customer into virtual admission that he is dishonest in refusing to pay the bill. He can and should also carry all the facts in the case to his competitor.

No doubt this printer can do a great deal more toward saving his customer's business by standing pat on his price without compromise. On the other hand, he practically admits that his price was an attempt at robbery if he makes an allowance and goes after this customer's future business with competitive prices. How can we ever expect buyers of printing to show confidence in printers while the majority of printers are weakly and spinelessly adjusting their prices to any and every influence that comes along?

But do as this fellow is doing. Get an authoritative estimate and go after the situation. Fight for your price and use every argument for reclaiming and convincing your customer. If he's got a spark of honesty you'll win and hold him, at least on his better-class work. And you'll have his real confidence. When you have enough of that from enough customers you possess something that no dishonest or ignorant printer can ever steal.

Here's an estimate we made for him on this job at average costs, which shows a stock item of \$16.56; 14.8 hours of hand composition, \$48.00; 10.7 hours of presstime, \$37.45, and 11 hours' bindery time,

\$11.00. The total cost of job is \$115.26. Don't you think you would have a pretty good argument for your price of \$90.00, which is under economic cost, if you should lay this estimate before your customer, paralleled by your cost sheet showing stock cost the same; composition, 11.7 hours instead of 14; presstime, 9.5 instead of 10.7 hours, and bindery time 10.5 instead of 11 hours. Your price would be incontestable as this price is, especially when it is viewed in light of the fact that the two appraisals of cost were made entirely independent of each other. Let's fight for our prices by using a cost system and the average facts of cost which can be used to support and control our figures.

### 1928 U. T. A. Hour Costs

The United Typothetae of America, in its new issue of "Ratios for Printing Management," gives the departmental hour costs as follows for the year 1928 as compiled from the reports of several hundred printers in different sections of the United States. These figures show what it cost these printers to produce printing in several standard departments of production:

Department	All-Inclusive Cost of Charge- able Hour	Percentage of Productive Time
Hand composition .....	\$3.603	63.8
Slugcasting-machine composition .....	3.596	70.5
Monotype keyboard .....	2.754	53.8
Monotype caster .....	2.776	57.5
Platen press, H. F., 10 by 15 or smaller .....	1.898	44.0
Platen press, H. F., larger than 10 by 15 .....	2.321	39.6
Platen press, M. F., 10 by 15 or smaller .....	1.854	46.8
Platen press, M. F., larger than 10 by 15 .....	2.000	44.3
Miller high-speed automatic .....	2.600	45.6
Miehle vertical automatic .....	2.526	63.0
Kelly automatic press, small .....	2.745	66.1
Kelly automatic press, large .....	3.440	69.0
Miller Simplex press .....	3.980	60.0
Miehle horizontal press .....	4.891	50.0
Pony cylinder, H. F. .....	3.804	52.2
Medium cylinder, H. F. .....	4.489	63.4
Large cylinder, H. F. .....	4.260	66.5
Pony cylinder, M. F. .....	4.336	58.4
Medium cylinder, M. F. .....	4.344	68.4
Large cylinder, M. F. .....	4.490	74.7
Cylinder, two-color, all sizes .....	5.656	76.1
Cutting machine .....	2.547	52.9
Folding machine, H. F., small .....	2.231	27.9
Folding machine, H. F., large .....	2.864	27.5
Folding machine, M. F., small .....	2.571	40.6
Folding machine, M. F., large .....	2.663	49.8
Signature-sewing machine .....	2.044	27.5
Automatic wire stitcher .....	3.009	56.5
Ruling machine, H. F. .....	2.614	53.3
Ruling machine, M. F. .....	3.418	60.8
Bindery B, men's handwork .....	1.804	71.8
Bindery C, girls' small power machine .....	1.605	22.6
Bindery D, girls' handwork .....	.989	87.3

Pony cylinder press covers sizes 25 by 38 and smaller. Medium cylinder press, larger than 25 by 38 to 38 by 50. Large cylinder press, sizes larger than 50-inch.

If you do not maintain a standard cost-finding system, we would suggest that you have one installed for the purpose of determining your own costs. Average costs as given above can be utilized for comparing with your costs, any differentials indicating abnormally high costs checked, and steps taken for correction.

### Shall Business Reply Cards Be Discontinued?

Elimination of business reply cards and envelopes, which are said to be generally unpopular with large mail users, is being considered in the economy program of the Postmaster General Walter F. Brown, it was stated orally at the Post Office Department on September 12.

The Department has been advised that some of the larger users of the mails have conducted tests with reply cards and reply envelopes, with the result that they have lost money, and are going back to the two-cent postage stamp to get new business.

The department, it was stated, is inclined to feel that it is time that the larger mail users should go back to the use of the two-cent postage stamp as builders of business unless mailers throughout the country are convinced that business-reply cards and envelopes have not lost their usefulness.

The experience of one mailer is not sufficient evidence to warrant discontinuing the use of business reply cards and envelopes. It is stated, however, that the postmaster general desires to know whether

mailers want this branch of service retained or not.—*The United States Daily*.

If you are interested in the retention of this service, let us suggest that you write and express your views on the matter to Washington, D. C., and send a copy to the National Council of Business Mail Users, 160 Broadway, New York City.

# Collectanea Typographica

By HENRY LEWIS BULLEN

## The Printer and His Press

All honor to the printer with his press,  
Whose toil through centuries has been  
to bless.

He led the world from darkness into  
light,  
And saved mankind from superstition's  
night.

He spread the precious message from on  
high,  
That men might live aright, nor fear to  
die;

And dared to stand for right, condemn  
the wrong,  
And champion the weak against the  
strong.

Ofttimes a martyr, fighting kings and  
knaves,  
He loosed the shackles from their serfs  
and slaves;

Though rant and rabble rulers little heed,  
The tyrant trembles when the people  
read.

'Tis true "The pen is mightier than the  
sword,"

Yet mighty only through the printed  
word.

—Walt Drummond.

\* \* \*

## Success

A successful man is not a remarkable thing.  
The thing that is remarkable is the man not a  
success. The man who fails in this land of  
opportunity should take a thorough check of  
himself. He'll find something wrong inside him-  
self.—Adolf Ochs.

True enough in a way; but there are  
many varieties of success, and of each of  
these many degrees. The success most ac-  
claimed is seldom the most noble. The  
Good Teacher said, "There are last which  
shall be first and there are first which shall  
be last." How many who read these lines  
have heard of John Howard (1726-1790),  
who devoted his fortune and sacrificed his  
life to reforming successfully the prisons  
of Europe? Before his victory prisons were  
pest-houses everywhere, and a prevalent  
and deadly disease, known as prison fever,  
periodically attacked communities near the  
prisons. Prisons today are healthful places,  
and prison fever is unknown. John How-  
ard himself died of prison fever in Russia.  
His earthly reward is a place in the ency-  
clopedias—some of them. At the last great  
assize John Howard's success will outrank  
in value the success of any general whom  
history acclaims. John Howard worked in

a spacious field, but thousands of success-  
ful men and women of his type who are  
working in narrower fields are successes  
nevertheless. Every one of us should strive  
to be a success of some sort. The measure  
of our real greatness will depend upon the  
kind of success we decide to achieve.

\* \* \*

## How Types Work

Said a sagacious and successful citizen:  
"No other things I spend money for are  
more lucrative than my purchases of  
newspapers and periodicals. Almost every  
day I get a profitable idea from my casual  
reading, or something I read develops a  
new idea in my mind, thus advancing my  
prosperity and, in my own case, fortu-  
nately, the prosperity of those who help  
me in my business. Frequently the relation  
of another man's failure puts me on the  
track of a success. My best indoor sport  
is hunting for ideas in the newspapers.  
My father told me that when he was  
young he bought a copy of a newspaper.  
In it he noted that a schoolteacher was  
wanted in another state. He got the ap-  
pointment. Among the girls in his school  
was one whom he married when she came  
of age. That newspaper my father bought  
had a great influence in my life. If father  
had not bought it I would have been some  
other fellow, of course; or I might not  
have been on the map at all. From one is-  
sue of a newspaper hundreds of human  
relations may be decisively affected dur-  
ing many years to come. There is no in-  
fluence so powerful as printed words."

\* \* \*

## Thus Said Lincoln

Books are never asleep. If, investigat-  
ing, you interrogate them, they conceal  
nothing; if you misunderstand them, they  
never grumble; if you are ignorant, they  
cannot laugh at you.

\* \* \*

## An Oxford Colophon of 1485

Theodoric Rood, a German born,  
From the city of Cologne,  
That he this curious book did print  
To all men maketh known.  
And his good partner, Thomas Hunter,  
An Englishman is he.  
Now aid us Heaven, so may we  
Venetian skill surpass.

## De Vinne Correspondence—VI

This is the sixth of a series of letters  
written by De Vinne to *Collectanea* in the  
closing years of his life, after he had with-  
drawn from active control in his firm:

300 West Seventy-sixth Street  
New York, New York  
November 19, 1913

My dear Mr. Bullen:

I have received your enlarged photograph of  
Mappa's seal, which I accept with many thanks  
and shall treasure as a relic of our first type-  
founder. The enlargement has been well done;  
but the seal is a puzzle.

A month or so ago I received a letter from  
Horace Hart of the Oxford Press, England, in-  
quiring about Smith, the reputed author of a  
[history and] manual on English typography. I  
have that first edition, about which he is curi-  
ous, and a subsequent edition. Has your library  
any of the Smith editions? Has it any of the  
writings of Timperley or Hansard? I was not  
a little astonished to find that Mr. Hart wanted  
information about one of the early typograph-  
ical writers of England, he having the run of  
the Bodleian Library of that city. He said the  
Smith book was not in that library. It may be  
that your collection will soon be inquired about  
by English writers on typography. I told Mr.  
Hart that the literature of typography was in-  
creasing and deserved attention from reviewers  
and collectors.

I hope to be in better form next week, and  
then I shall go to Keppel and personally make  
inquiry about the Didot portrait and others,  
for the benefit of your library. There are other  
Frenchmen whose names deserve preservation.  
Twenty-five years ago I visited the National  
Printing Office in Paris, and I was very much  
pleased to see how carefully and reverently they  
preserved the portraits, with proper mention,  
of notable French typefounders.

When you next come to New York I hope  
you will favor me with a call. I shall be pleased  
to see your treasures, and still more to see you.

With renewed thanks,

Yours truly,

THEO. L. DE VINNE.

Adrian Gerard Mappa was the first  
typefounder to locate in New York City.  
He brought a complete, old-established  
foundry from Holland in 1792. Only two  
copies of his type-specimen book were in  
existence when De Vinne wrote the above-  
given letter. One of them he owned, the  
other was in the Typographic Library,  
which later on acquired De Vinne's copy  
and now owns both. They are very valu-  
able. In answer to De Vinne's inquiries he  
was informed that the Typographic Li-  
brary had both editions of Smith's history  
and manual of typography, the earliest

history of printing in the English tongue (1755, 1787); also both editions of Timperley's very complete chronological history (1839, 1842), and Hansard's history (1825). It is true that Americans have been more assiduous in collecting and in preserving the earlier English literature of printing than their British cousins.

\* \* \*

### Remarkable Books—V

The Coster Legend of the invention of typography is now thoroughly discredited. It has had no advocate of authority since the death a few months ago of Dr. J. H. Hessels of Cambridge (England) and Haarlem. Dr. Hessels was a learned and sincere man, but he failed to prove any connection whatsoever between Laurens Janszoon Coster and the art of printing.

Paradoxical as it may seem, Hessels' investigations of the claims of the Gutenbergians resulted in strengthening the case for Gutenberg. Hessels submitted all the evidence adduced in favor of Gutenberg to searching personal investigations, devoting several years to that labor. He conclusively proved the falsity of a number of those claims, with the result that the learned defenders of the claims for Gutenberg were compelled to institute further and more scientific investigations, the convincing results of which have been published since 1900. The case for Gutenberg was strengthened by the few claims that Hessels candidly admitted to be based on facts. These claims included the narratives appertaining to the two lawsuits.

**Officia Ciceronis,  
Leerende wat yeghelijck**  
in allen staten behoort te doen, becreuen  
int Latijn door den alder wel sprekensten  
Orator Marcum Tullium Ciceronem, ende  
ny eerst vertaelt in nederlantischer  
spraken door Dierick  
Coornhert.



Tot Haerlem,  
By Ian van Zuren.  
1561.

Met Gratie ende Privilegie.

Title page of the book in which, in 1561, the first claim was made of Holland's priority in the invention of typography

*Collectanea* was not able to arrive at a decision that was satisfactory to himself in the Coster-Gutenberg controversy until 1920, and is under obligations to Hessels for becoming a confirmed Gutenbergian, although Hessels was a fanatical though thoroughly truthful Costerian. In 1924, through the good offices of Dr. Hessels, *Collectanea* was permitted to examine page by page the so-called Costeriana in the famous Franz Hals Museum in Haarlem. This examination convinced him that the so-called Costeriana predated the Gutenberg inventions; but these books are most of them xylographic (printed from wooden blocks), though some have lines in them which appear to have been printed from separately engraved wooden characters.

Printing from engraved blocks was practiced extensively in Southern Germany and in the Netherlands for nearly a half a century before the Gutenberg Bible was completed. The xylographic printers were organized in guilds. The guild members in the Netherlands numbered not less than five thousand, according to Blades, who examined guild records still available. In Germany the xylographers were mainly engaged in picture printing. In the Netherlands more attention was given to the printing of school and theological books. Doubtless these extensive activities were the source of endeavors to improve the art of printing. Possibly there were several persons engaged in that endeavor. As we now see the condition of the art, typography was an obvious way forward.

*Collectanea* believes the statement of the Mainz printer, Ulrich Zell, printed in Cologne in 1499, that "although this art [of printing] was discovered in Mainz, in the manner now in general use, yet the first prefiguration was found in Holland, in the Donatuses" [grammars printed from engraved wood blocks, some possibly having lines printed from detached wood characters]. The so-called Costeriana, now regarded as among the greater possessions of the people of Holland, are undoubtedly examples of what Zell called "prefigurations" of typography. The names of none of the experimenters have survived, except that of Gutenberg, the successful one. No one has been able to prove that Coster had anything to do with printing in any capacity. German scholarship has conclusively proved Gutenberg to be the inventor of typography by the method we are using in the printing plants of the present day.

The Gutenberg-Coster controversy has been argued in a great number of books. It became an international question, so that a Costerian was a Hollander and a Gutenbergian was a German, *per se*. The first printed reference to Gutenberg as the inventor of printing occurs in a book that was printed in France in 1472. Other references occur in books printed in 1474,

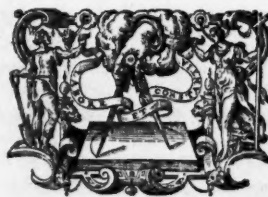
1476, 1483, 1486, and 1499. The first claim to be found anywhere of Holland's priority in the invention of typography is in the book "Officia Ciceronis," printed in 1561 in Haarlem, more than a century after the completion of the Gutenberg Bible. The claim is made in the preface. The name of the inventor is not given. In 1588 Hadrianus Junius in his history of Batavia was the first to attempt to associ-

### HADRIANI IVNII

HORNANI, MEDICI,

### BATAVIA.

In qua praeferentis & infusile antiquitatem, originem, decora, mores, aliisque ad eam historiam pertinentia declarantur quae fuerit vetus Batavia, quae Plinio, Tacito, & Ptolemaeo cognita: quae nem genuina incolae Francorum nationis fuerit fedes.



EX OFFICINA PLANTINIANA,  
Apud Franciscum Raphelengium.

CIO. ID. LXXXVIII.

Ex libris J. C. de la Haye, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 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## Regarding Artificial English

By EDWARD N. TEALL

**Y**EAR after year the proponents of spelling reform continue to bang away at our funny old language. Nothing discourages them. They thrive on opposition. It is easy to criticize the standard spellings. It is easy to criticize the suggested reformed spellings, too. And nobody has yet come along who is able to demonstrate satisfactorily that the simplifications which have been proposed would effect a real improvement over the present accepted forms. But the subject has an immortal appeal, and a pamphlet recently sent to me starts the ball rolling again. The sender writes: "Give it thuro perusal." And that little, well-meant sentence starts a train of thought moving.

Why did he not write "Giv it thurruh perroozal"? Would not that be a true phonetic representation of the pronunciation? These discussions should be kept on a base of fair reasoning. "Thuro" does not spell anything with the short sound of "u." It does not look a bit more "sensible" than "thorough," which is, I readily grant, far from truly phonetic—so far, that it immediately brings up the vital question whether our spelling ever can be, or should be, reduced to a phonetic basis. The form "thuro" says "thew-ro." Yes, that is because we are accustomed to looking for the duplication of the consonant after the short vowel, as in "borrow," "terrible." But then again is it possible—and if so, is it desirable—to shovel away the weight of centuries of usage? Or would it be better to let such changes come about in the course of natural development?

Perhaps it will help if, in my simple-minded way, I frankly state my own reaction to some of the forms suggested as optional for progressive pupils in school. To the spellings "tho," "thru," "thoro," "altho," "catalog," the pamphlet, issued by the Illinois State Teachers' Association, adds first this group: "gard," "gage," "gost," "gastly," "iland," "aile," "ile," "foren," "rime," "soveren." In all seriousness, and without the slightest wish to be picky and captious, I wonder if it is not actually as easy for children to learn to spell "guard" that way, just because everybody does, as it is to keep clear on words which already use the proposed combination of letters as a syllable: "garden," "regard," and the like. "Gardian" honestly doesn't give my old-fashioned soul the least bit of a shock; but the question won't down: Is it worthwhile to make such a change? Also, "gost" does not match many other words with "o" flanked by consonants. "Dost" is pronounced "dust," and "cost" is pronounced "cawst" or "cosst." To be sure, "host" and "most"

are pronounced with long "o," but most of its rhymes are spelled with "oa"—boast, toast, roast. "Lost" and "frost," again, have the "aw" sound for the "o." And of course these remarks are completely overlooking the "h" after the "g." Just as an example of the difficulty of doing away with the present complexity in favor of a much-desired simplicity, suppose you start with the easy-looking proposition that all these "o" and "oa" words shall be spelled alike. Then, what of "cost" and "coast"?

Next, take a squint at the final "e." "Giv," "liv," "promis," "activ," "serv," "twelv," have a sadly curtailed look, but they do represent the vocal word. But "abl" is blind. Suppose we say such little faults don't matter, and go ahead. Damn the torpedoes! Here they come! In such words as "dive," "fine," "kite," "bate," "note," to omit the final "e" would change the sound of the vowel—now, isn't that quaintly old-fashioned? Evidently there is some sense in the way our granddaddies did it, after all. But take the rule, with the exceptions, and what do we get? Why, we have to teach little Johnny Jones and his sister Sue to write "infinet," but "finite."

The next group contains words in "-ed." When it is pronounced as "d," we are to write simple "d." So we get "armd," "hangd," and the like. The garment is well sewd, the boat was towed downstream, but another boat was rowd across—damn those "o"s! Perhaps the rule needs amendment, calling for dropping the "e" only when the verb root ends in a sounded consonant. Perhaps the school kids will be glad to memorize this exception, to help the simplifiers help them. When the final "ed" has the sound of "t," write "t," thus: "kist," "dipt," "packt." As a wit of the old New York *Sun* once remarked, avoid the old-fashioned word "buss," to kiss, because it doesn't look well to write "He bust her on the mouth." But, as the simplifiers themselves note, with commendable candor, an exception must be made in the preterite of "deduce," for "deduct" would be something quite else again. So the boys and girls will kindly note another exception, that when the vowel in the last syllable of the verb is long the "ed" must be retained. Really, children, you must not laugh at Teacher; she is doing her darndest to make spelling easy for your dear little minds. The old-fashioned way is so difficult for little minds to grasp! It is easier to learn words as a whole than to learn to spell them letter by letter according to the fourteenth- or fifteenth-century pedantry or caprice that fixt their present spelling.

(I must not lift without a credit line; the last sentence is borrowed almost entire from the interesting pamphlet itself.)

The pamphlet, if followed to the letter (the missing letter), would have us write: "I shal pul you out of the hall if I go to hel for it." Words like "hall" and "ball" are exempted from the simplifiers' laparotomizing for pronunciation's sake; but I should think boys and girls able to keep up so far would be able to see through "hal" and "bal."

Again: "When 'z' is the sound, use that letter instead of 's': 'advize,' 'exercise,' 'enterprize,' 'organize,' etc." I despise that! It hurts my ize to see it in print. "When 'ice' is pronounced 'is,' spell it so: 'notis,' 'servis,' 'justis.'" "Omit 'te' from 'ette' final and 'ue' from 'gue': 'coquet,' 'quartet,' 'leag,' 'harang,' but not 'tong.' Change to Milton's way 'tung.'" Why drag Milton in? "Omit silent 'b' and 'n' always: 'det,' 'dout,' 'lam,' 'autum,' 'condem.'" Presumably the young folks are going to stop using strong language, and so will escape the danger of mixing "damn" and "dam." Which reminds me of the story of the Boston mother who was as anxious as the spelling simplifiers are to set young feet upon the right road. "The damn thing ain't a bit of use!" cried the youngster. "Why, Rollo! How often must I tell you not to say 'ain't'!"

Now, if anybody thinks I am simply out to poke fun at the would-be reformers of English spelling, he or she is wrong. I am certainly surprised that teachers should suggest permitting for progressive pupils such optional spellings as these. Are not those the very pupils who most readily accept the standard spellings? Would they not be the first to perceive the new traps into which these new forms would lead them? Can they not see that the accepted spellings constitute as satisfactory a system as we can hope for?

There are some defenders of the old order who would regard this pamphlet as insidious propaganda, with its clever suggestion that it be placed before the youngsters without "friction and antagonism" such as attend compulsion, and then "let come what will come." Certainly the reformers, if they are sincere in that suggestion, demonstrate admirable faith in their program. So conducted, it would be a good, fair test, and I, for one, would be quite willing to have it made. For the fact is that neither the standpatters nor the radicals can order the change made or not made. Such changes come or fail to come in the natural development of the people's speech. But it certainly is odd to see the reformers advocating spellings which have always been favored by the illiterate! I wonder if the illiterate are not just contradictory enough to take up the discredited old standard spellings!



# Better Cut-Handling Means Better Business

By FRANK H. WILLIAMS

**A**N ENTERPRISING western printer had just gotten back an old customer he thought was lost for good, for the reason that his method of handling cuts functioned perfectly in bringing to light an old engraving of the customer's when that cut was badly needed. For some time the printer had done nothing for this customer, but his cuts were kept in the regular file just the same. Then one day this customer called him up rather apologetically.

"I'm in trouble," he said. "We want to reprint an old catalog of ours, and in it was a very particular cut. I remember the cut perfectly, but I haven't the original from which it was made and I haven't even a copy of the catalog. I wonder if by chance you have the cut in your shop?"

This printer asked the customer to describe the cut. "If we ever had it, as you say we did," he then told him, "we still have it and I'll be glad to dig it up for you. Once we have served a customer we always want to serve him again when possible."

When the conversation was ended the printer went to the files, looked through the man's stock of cuts, and found the needed cut right away. Of course the customer was delighted. So pleased was he, in fact, that he turned right around and gave this firm the job of reprinting the catalog, and a few days later he came in to say that he was back with that printer for good. That service paid.

While other printers may not have had such extreme evidence of the value of proper cut-handling, still there are hundreds of printers who, every now and then, find it extremely advantageous to be able instantly to put their hands on any one of the cuts ever used in a customer's work. Since this is the case it will be worthwhile to consider some of the high points in the good handling of cuts which build better business for the printer, according to the experiences and views of numerous top-notch printers who have the facts.

Here, then, are some of the points in the handling of customers' cuts which are most effective in building more business:

*Keep all customers' cuts in the plant unless specifically asked to return them.* When the cuts are right in the plant the shop has a certain amount of leverage in bringing back its patrons' business. Customers will naturally feel more like turning their printing over to the shops where their cuts are on hand than giving it out elsewhere to printers who have to get the cuts from rival establishments.

Not only is it good policy, for this reason, not to return engravings unless asked to do so, but it is also a real service to the average customer to store engravings for him, because this saves him the time and trouble needed to do so. And in the case of customers who have only small offices with no facilities for handling engravings the service is especially appreciated.

*The minute engravings are received, put identification marks on them which will avoid future confusion.* Some printers use stickers on backs of cuts and then write descriptions on these stickers. This is an excellent method of identifying the engravings except for the fact that as time goes on the stickers become worn or may fall off, and when this happens the means of identifying the engravings is lost. Other printers find the best plan is to write identifications directly onto the wood bases, using ink or indelible pencil for doing so. When engravings are properly identified in this way there is much less chance that they will become lost or knocked around the shop without anyone being able to tell what and whose they are.

*Have a real filing place so arranged as to give immediate access to all desired cuts.* Many printers use filing cabinets having drawers which are more like trays. Whole drawers are reserved for the engravings

of those customers who use many cuts, while other drawers are divided into different compartments for the engravings of customers not using so many cuts. Still others have more compartments in which the engravings of transient customers are alphabetically arranged. And, finally, there are drawers for the shop's own stock cuts. As drawers become full the older cuts are removed, tightly bundled, and then stored away, with identification marks placed on the outside of the bundles so that it is an easy matter to tell what is in each package. Of course all these bundles are stored in alphabetical arrangement so as to make it easy to find any old cuts that may be required from time to time. When this plan is used the cut cabinet need never be overcrowded, nor need it be so large as to occupy too much space in the shop.

*The minute a cut is removed from a form, after a job is completed and the form is broken up, it should be filed in its proper place in the cabinet.* Usually the best plan is to have some one employee definitely in complete charge of this job and of the cabinet. Then if anything goes wrong there is no "passing of the buck." And if this employee should happen to leave his job at this shop it is always a good plan to check up on him carefully on the cut proposition and hold him to account if everything isn't as it should be.

When the filing of cuts is made part of the regular routine of every day's work at the shop this work never piles up so much as to be burdensome. Often, when the filing isn't done right at the time or on the day the cuts are removed from the forms, so many engravings accumulate that it seems a tremendous task to get them properly filed. Because it does seem like such a big task the work is often slighted or rushed through without due care. This of course means trouble later on.

Some shops find it a good plan to have a cut-inventory book or card index in which is written a description of each engraving filed, the date when filed, and the position in the cabinet where filed. Then as engravings are removed for any purpose a note is entered in the book or card index of the date, purpose for which the engraving was removed and if it is sent out of the shop, and receiver's signature.

At first thought it appears as though this sort of thing is a lot of unnecessary red tape and as though it would be a real burden on the shop to keep it up; but most of the shops using this plan are very enthusiastic about it. Such a plan helps to

## Beauty

**I**T CAN be made just as telling a part of the printed sales message as it is of the Parthenon or the Lincoln Monument.

It sometimes "costs a little more," but that "little more" is very small indeed in comparison to increased attention, interest, and pleasant impression it creates. And "attention, interest, and pleasant impression" are three of the biggest words in the sales vocabulary. It is part of our service to help our clients to that little extra touch of beauty that lifts the mediocre into the class of true printed distinction.

It is possible that our assistance may prove of value to you. We would be pleased to discuss the matter with you at any rate—your time, of course.

Cover advertisement from house-organ of the Smith Printing House, of Vineland, New Jersey

impress the importance of effective cut-handling on the employees, it aids in taking inventory, and is helpful in preserving customers' property for them in proper condition. That, by the way, is a point well worth remembering—namely, that when customers spend money for cuts which are left at the printshop, the printer, as custodian for other people's property, owes it to these other people to keep definite track of the property and not allow it to bang around the place regardless.

These are the main points in capable cut-handling as found in the shops of cer-

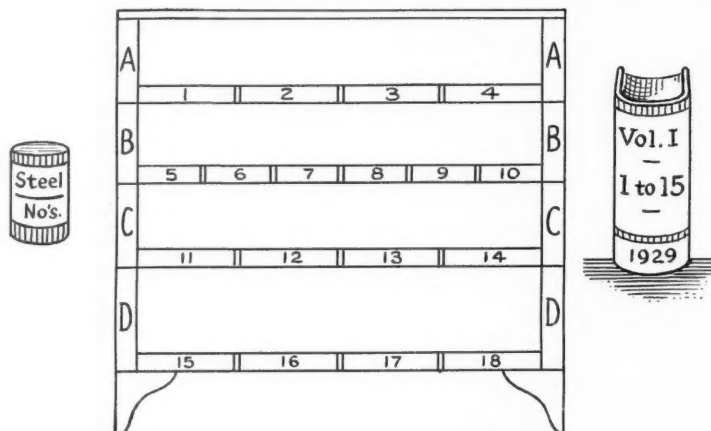
tain high-grade printers whose methods were inspected. And of course one of the outstanding ways of cashing in on all this, in addition to having a real leverage in bringing patrons' business back to the shop, is by explaining the proposition to prospects and stressing to them the fact that this is but one of the many ways in which the shop always looks after the interests of its patrons. This makes a very good selling talk and could be used effectively by other printers in getting more business. Make your good cut-handling bring you more good business.

## A Practical Cut-Filing System

By CLIFTON SANFORD WADY

**D**o you ever see a dollar-an-hour man standing in front of dusty shelves and searching for a cut among a pile of them wrapped and tied or lying promiscuously one upon the other? He wastes much time. If the printshop had a

To identify the cuts for index purposes, get a set of steel numbers, and with a hammer impress clearly its number in two places on every cut—one on back and one on the right edge. Steel numbers permit of doing this on metal-mounted plates.



Practical and inexpensive equipment for the filing of cuts

proper system for filing cuts he need not search for one—he could go right to it, led by letters and numbers, and get it without confusion or waste of time.

It doesn't take long to establish a good cut-filing system; all that is needed is, first, to letter the shelf ends and number the front edges, after painting dividing lines. Don't use partitions. They prevent getting the best use of the shelves. Paint the rack orange, and the division lines, front to back, in black. Then number each indicated compartment on front edge, lettering the shelf spaces at the ends.

Now you want some receptacle for keeping proofs securely together and accessible. A letter file of the usual office kind will answer. Use paper of uniform cut, with some single sheets for small cuts, one sheet for each cut. Fold the double-size sheets to uniform size.

Number the proof of the cut and stamp that number on the cut. Then file the cut on one of the shelves, beginning at the top, say, and proceeding in orderly way, so that the order of the cuts on the shelves will be chronological.

If the printing order be filed away in an envelope, wherein a proof of the cut appears, that proof might well carry its rack location, letter, and shelf number; also the proof number assigned it in the file. It would mean added security.

Isn't this better than pawing over a lot of wrapped cuts, the attached proofs of which may or may not have "stayed put"? You can file a limited number of cuts in each indicated compartment, separating them and protecting the faces by use of heavy cardboard. If preferred, more of the shelves may be added, and but one layer of cuts placed on each shelf.

## Salesmen's Appointments

Printers and all other business men regard with dismay the amount of time they spend in talking with salesmen. But salesmen must be interviewed, and any system which minimizes the time required for this purpose is truly welcome. One interesting experiment with such an objective is now being tried by a Chicago firm, and this effort has the merit of specifying a period of time for such interviews without hurting the feelings of the salesmen who call. The girl at the information desk hands to each salesman a neatly typewritten slip which reads about as follows:

MR. SALESMAN:

There are 3,182 printers in Chicago (or there were last Monday morning), and 84 photoengravers—and every last one of them is anxious to do business with the Bell & Howell Company.

Last week 151 of your brothers came in to tell their story. Some of them were interesting, too. But as a result I got no work done during the day—had to burn the midnight oil every night. I want to be fair (nothing high-hat about this!) and give everyone a chance.

Wonder if we can't do it Tuesdays between 2 and 4:30 p. m.? Can you phone for an appointment?

P. K. RAY.

This plan may be a practical solution of the problem. The salesman's time and steps are saved, and the prospect concentrates his interviews within one afternoon and avoids interruptions on other days.

## Good Advertising for a Good Idea

The Herbeck & Held Printing Company, of Pittsburgh, is boosting a form of advertising which printers in other localities might feature with much benefit to themselves and to some of their customers. The reverse side of government postal cards is printed with tint background panels and rules of varied form in pleasing colors, over which the messages in type are printed in black. Presumably the backgrounds are printed with the cards in gangs, and cards for several customers, or several kinds of cards for one, are also run in full sheets. On one of the cards of the kind used by the Herbeck & Held Company to promote the idea these interesting points are made prominent: "Our color-background postal card possesses an extremely high degree of attention value—probably higher than any other form of mailing piece. There is a definite reason for this. The formal effect on the address side, bearing no earmarks of an advertisement, commands instant attention and causes the recipient to turn the postal card to the other side. Then brevity and beauty put your message over in a few seconds."

# Searching Out New Uses for Stickers

By WALDON FAWCETT

**M**ORE than one grain of truth is concealed in the observation of the printer-sage who said to the writer, "Raise the postage rates, and we ought to sell more stickers and tag-ons." The theory of this very shrewd student of the demand for printing is that there is a definite connection between consumption of what he terms the "annex" type of direct advertising and a readjustment of postal rates, especially the rate on first-class mail. If, as seems probable, the price of letter postage is marked up in 1930, the effect should be communicated to printing policies as soon as the rate decision is made.

By every test of plausibility, there is sound logic in the doctrine that the higher the first-class postage rate the more extensive the use of correspondence "riders." Granted that the average mail user, facing a postage cost increase of, say, 50 per cent, must watch his p's and q's, two species of economical employment are open to the tabs and stickers. One aims at weight restriction. Here the gummed sticker, attached direct to a letter, carries, in terse terms, a message that otherwise would require for its delivery either an extra sheet of correspondence paper or a full-size envelope stuffer. In this employment the function of the correspondence trailer is that of a short-cut and weight-saver.

The second duty that opens for the sticker in an era of high prices of postage is that of weight adjustment. It is a foregone conclusion that if American business men are called upon to pay two and a half or three cents on letters, in order to help wipe out the mounting postal deficit, these postal patrons will be keener than ever to get the full worth of their money—to transport units that will in every instance tip the scales at the full limit of weight allowed for the fare paid. It requires no exercise of imagination to discern in advertising stickers ideal balancers of weight. For one thing, the stickers are so readily added after a letter has been signed and folded. For another thing, the weight of the individual sticker is so low that one or more of these items may be added to take up the least slack in a prepaid unit.

Whatever may be said of the vista of larger usefulness that is opening before the label and the sticker and other post-script printed matter under higher postage fares, that is in the future. The new destiny of these mediums need not wait upon that. Fresh influences, already at work in the modern world of merchandise distribution, are drafting the gummed "riders"

**Have you realized the importance of stickers in building a profitable volume of business? Modern postal and advertising conditions call for a wide variety and vast quantity of these message-bearers, and the printer who recognizes this demand can make money by filling it. This article presents the pertinent facts on this practical subject. After reading what Mr. Fawcett has to offer, apply it for your increasing profit in your own plant**

for tasks as profitable as the correspondence aid in the future. The trend to "unit packing" so called, and the opportunity it opens for the retailer to "sell by sample," comprise one new fashion that provides more work for identifying attachments of all kinds. Similarly, the growth of private branding—not only among merchants, but likewise among craftsmen, farmers, and sellers of service—has set diverse tasks for the most versatile of message-bearers.

While the above-mentioned general developments are all very well as helping in a large way to make stickers more prominent in printing turnover, the full realization of sticker possibilities rests in every instance with the individual printer who goes after this profitable class of business. The sticker is so endlessly adaptable and it fits in so smoothly to particular and peculiar local conditions that the full measure of sticker profits is only for the printer who will study and cultivate his own field. Incidentally, it cannot be too strongly emphasized that this is not a pay vein exclusively for the printer in the large city. With the modern sources of supply of gummed paper and the improved facilities for "imprinting," it is a question whether the small-town printer has not a chance even better than that of his city brother to exploit stickers, seals, tabs, and labels as a side line, and as an entering wedge for bigger game in the printing line.

To find vivid illustration of how the new-found enthusiasm for stickers of one kind and another is playing into the hands not only of small-town printers but of the smaller printers in the cities, one need but turn to the case of the poster stamp or so-called "posterette." For the most part the colored poster stamps in any original designs have been available only in big editions. Yet has the vogue for these "re-

minder stamps" caught the imagination of the small consumers of printing quite as forcefully as it has that of the quantity buyers. Ample rewards are coming to the small-edition printers who have found the means to provide passable equivalents for the European models of posterettes.

A discovery with respect to the human reaction to stickers is calculated to increase the popularity of the medium. Tests recently conducted indicate that when it is desirable to direct the attention of customers and prospective customers to changes of firm name, changes of address, changes in price quotations, etc., the sticker is the most effective instrument. Overprinting, has not, nor has interlining in red ink, the attention-arresting quality of the sticker, whether the latter be pasted flat over the old inscription or attached in any conspicuous place. Likewise has the sticker come into its own as the best direction-giver for replies to correspondence when it is desirable to admonish correspondents to address, say, the main office, or the nearest branch, or to mark missives for the attention of specific departments or individuals.

Keener realization throughout the business world of a sticker's ability, with appropriate composition, to place the utmost stress has done more than anything else, perhaps automatically, to evolve new uses for the adaptable outriders. It is this ability of the overlaid bit of paper to sink its impression into human consciousness that has brought about the more extensive employment of stickers as carriers of grade-marks, inspection acknowledgments, or directions for unpacking, instructions for use, etc. This utilization of the sticker as an underscoring device extends to internal as well as external business administration. Thus we see flaming stickers attached to "Rush" jobs, special deliveries, etc., and serving all the purposes of office memoranda, even to admonitions as to the number of enclosures to accompany a letter.

A consideration that, in this age of cost-cutting, is converting numbers of business men to the sticker habit is the extreme flexibility of the sticker as a means of communication when the message to be carried is not universal. To provide stationery or any other printed matter which embraces details not applicable under all conditions is not only a waste but a weakening influence. The sticker gets around the difficulty. A general medium may carry only basic printed matter and varying details be left to stickers. This selective resource is serviceable not only when printed messages are to be varied to meet circum-



stances but when diversification is needed in terms of different groups of recipients.

Every printer, however isolated his shop, can benefit by that new slant in sticker practice which employs the paper plaster as a bond of the "genuine"—a seal in guaranty of the original package. In large-scale food merchandising there is nothing new in the idea of affixing a paper padlock in witness that the original contents have not been tampered with. Ever since the consuming public has become, in recent years, more sensitive to freshness, cleanliness, and purity in its foodstuffs, large packers and commercial kitcheners have been employing paper seals, labels, etc., as the closures for all manner of containers. Packers in glass have stretched paper bands over the mouths of jars and bottles; users of fiber cans have encircled slip-on covers with miniature streamers to attest the contents inviolate, and so it goes. Now this technic is spreading to many of the small marketers of foodstuffs, who are as ready as the bigger firms to capitalize on public approval of tempting packaging.

It is this widening of the scope of paper sealing and banding that is carrying the demand for the printed patches into the territory of many smaller printers. To illustrate what is coming to pass, one need only look to the rural districts and see the beekeepers putting paper clamps on their jars of honey, poultrymen sealing their cartons of fresh eggs with dated labels, and dairymen employing the same means to render tamperproof their cartons of butter and cheese. Meanwhile, bakers in smaller communities as well as in the larger cities are using stickers on their wrapped bread, and this employment will be expanded under the demands of the newest development in the baking field, that is, the retail marketing of bread already sliced.

Since from its very nature the sticker is an extra added utility among the printed forms—something outside of the main, standardized picture—it follows that it will always have extensive use for what are known as seasonal and occasional purposes. The lengths to which its service may be carried in this wise could not be better indicated than by the magnitude of the circulation of the Red Cross Christmas seals. This last represents no business, of course, for the rank and file of printers. But there are other developments in line which are calculated to swell his turnover. One of these is the growth of the trade-association movement—its conventions, regional conferences, etc., heralded by paper pennants streaming from every letterhead of members of the industry.

The growth of the idea of the special "weeks" devoted to special lines of industrial products has brought a vast amount of reiterative publicity work for the stickers. In the same connection one is impressed with the enlarged opportunities for

stickers which has come with the lengthening of our list of anniversaries and public holidays. Mother's Day, Father's Day, Armistice Day, and others lend themselves particularly to the expressions of sentiment best conveyed on stickers. More of this same impulse to sticker use springs from the new cult of the cultivation of good will in business—that byplay of tact and good manners which attaches a nice "Thank You!" sticker to the receipted bill and tabs a sales slip with a postscript,

"Your Patronage Is Appreciated." The advent of the air mail, it might be noted in closing, has opened a new avenue for stickers in the characteristic colors of the air mail—red, white, and blue. Not only is there need to signal, by sticker, that the extra-fare packages are destined for transport by airplane, but it is becoming the custom in rapid-fire business correspondence to hitch on a sticker with the reminder "Please Reply by Air Mail." Just one more use for the versatile sticker!

## This Portrait of Ottmar Mergenthaler Was Set on a Linotype

THE very remarkable frontispiece of the September issue of *THE INLAND PRINTER*, as will be remembered, was a full-page portrait of John Gutenberg set on a linotype machine by Señor de Sola Cerdan of Saragossa, Spain. Quite

appropriately the operator-artist chose for his second portrait the inventor of the machine on which, in the office of *El Noticiero*, Señor Cerdan earns his living. The picture of Ottmar Mergenthaler shown is no less remarkable than that of Guten-



In setting on the linotype the portrait of Mergenthaler which appears above, Señor de Sola Cerdan used six border units of varying tone value, as follows:

\* \* \* \* \*



berg, and mats of six six-point borders were used for the purpose.

By the skilful placing of these units of the six degrees of blackness Señor Cerdan achieves gradations of tone such as give definition to a photograph or a halftone. Indeed the units may quite reasonably be described as resembling the dots of a halftone. Reduced more, as in the smaller cut, where the units are not seen individ-



Above: The sketch from which Señor Cerdan worked, illustrating the striking likeness he achieved even as to expression.  
Below: A greater reduction of the linotype-set portrait of Mergenthaler

ually, the effect is not at all unlike that of a highlight halftone. Herewith is also shown the sketch of Mergenthaler from which Señor Cerdan worked. To compare it with either of the portraits made up from border units is to show how really remarkable these copies are.

The original portrait received from the Linotype and Machinery Company, London, is of the same size as in the case of the Gutenberg portrait, that is, twenty inches wide across the bottom.

## Another Copy of Marble "Newspaper" Is Found in Italy

PROF. GUIDO CALZA, who has charge of the Ostian excavations, has just discovered another fragment of the old Roman "acta urbis," or the official gazette, which took the place of a newspaper under Julius Caesar and the emperors, states a special story from Ostia, Italy, in the *New York World*. It is only a small fragment of marble and was affixed to the walls of a building, the use of which he has not yet determined.

This makes ten fragments of "newspapers" in marble that have been found in Ostia within a few years. Professor Calza hopes to find many more and piece them together. Two are dated forty-three and forty-four years before the Christian era. The rest, "published" under the emperors, date from the second to the ninety-second year of our era.

The fragment most recently discovered is too small to reveal anything until some of its other parts have been found. But the others are more explicit. They prove that even in those times citizens were told just as much as the government wanted them to know and no more.

For instance, some fragments give a list of things Julius Caesar left to the Roman people in his will, but there is no mention of Caesar's assassination, which the Ostians must have known as well as did the Romans, for Ostia is only thirteen miles

from Rome. It is now high and dry, but in Caesar's day it was a busy commercial port whose inhabitants belonged to many different nations and religions.

The marble tablets, all they had in the way of newspapers, told them facts we know today as history, but told them in a peculiar way. The central government at Rome, especially under Julius Caesar, left them "in the dark" on the reverses of the Roman legions in the Gallic wars, and on the invasion of Britain, but carefully noted the victories. The news came from the office of the supreme magistrate, but no whole number of the tablets has yet been found. It is easy enough, however, for the archaeologists to reconstruct them, because the Latin writers whose works we still have were fond of quoting them.

The news was limited to three kinds: speeches of the chief magistrate, laws and decrees from the emperors and reports of the senate's activities, and deaths, births, miracles of the imperial household, official receptions, donations of bread to the plebs, games, new buildings, and fires. The death of Caligula was announced in the acta urbis as "natural." Yet all Rome knew poisoning was suspected as the actual cause of Caligula's death.

Similar fragments have also been found in Gaby, today a mass of ruins, and at Cupra.—From *The Linotype News*.

## Why Selling Prices Sometimes Vary

SOMETIMES it is rather difficult for a customer to understand why there is such a great variation in prices quoted by different printers, and the printers themselves do not always appreciate the fact that there is almost as great a variation in the hour costs in the various plants as there is in selling prices.

To give a practical example of this, we have taken a simple job of printing, and in estimating its cost we have used the exact hour costs of two plants in the membership operating standard cost-finding systems, with the following result:

	Plant A All-Incl. Cost	Plant B All-Incl. Cost
8 hours hand composition...	\$25.84	\$54.64
20 hours 10 by 15 m.-f. job press .....	34.60	42.76
5 hours small machine bindery .....	10.20	26.30
4 hours girls' hand bindery ..	3.12	13.90
2 hours cutting .....	5.58	9.00

Cost exclusive of materials... \$79.34 \$146.60

From the above-given figures you will note that if plant A were to have sold the job, exclusive of materials, for \$100.00, it would have made a profit of over 25 per

cent, while on the other hand if plant B had taken the job for \$100.00 it would have incurred a loss of over 30 per cent. Obviously it is impossible for plant B to try to sell its output at a profit with its present costs, and of course it cannot afford to sell at a loss.

The only thing to do in this particular plant, if the present high hour costs continue, is to resort to effective measures to bring about a reduction of those costs, and we know of no better guide to cost reduction than very painstaking use of the "Ratios for Printing Management" for 1928, which is just off the press. These ratios are the combined experience of the printing plants all over the United States and Canada classified into groups so that you can use the combined experience of plants handling the same kind of business that you do, the same volume, and with the same problems which you have to confront, as a measuring stick to determine what weaknesses must be eliminated from your business in order to make as good a showing as, or better than, the averages that are given.—From *The Typothetan*, Washington, D. C.

## Once There Were Six Printshops; or The Parable of the Green Cow

By A. J. CLARK

ONCE upon a time there was a green cow pastured where big, juicy grass grew abundantly, yet she broke down the fence and wore out her feet hunting thistles in barren places. It was not a green cow exactly, but perhaps a cow that was green; and now for the cow:

They were regular honest-to-gosh printing joints, the same as you and I are running, with wise-looking goofs who smoked black cigars as managers. They had been

obtrusive and plain. "But," says the guy to himself, "I'll never get the job if I put in that price, because some other shop did it last year and must have the type standing. So," he reasoned, while he got out his shaving materials, "we ain't doin' so very much on the machines just now, and I'll figure the type at cost, and next year I'll have the matter standing."

So the guy, he figured long into the night, and he asked the paper man to cut a nine-cent stock to eight, and he sharpened a lot of pencils, and he forgot to get in \$60 worth of cover stock, and he figured to run thirty-two pages at a time, and he didn't figure that the folder would buck, and as far as his pencil was concerned there was no ink and hardly any presswork and no proofreading on the job, and he bid \$800, and then he got cold feet and made it \$750—fifty dollars wasn't so much anyhow. And then he wrote the following in a fit of ecstasy, but was afraid to send it

in for fear the purchasing agent would pass him up some other time, for he figured that profitless business was a little better than no business:

DEAR SIR:

We thank you for your courtesy of March 4th, but we are declining business that must be had by low estimates.

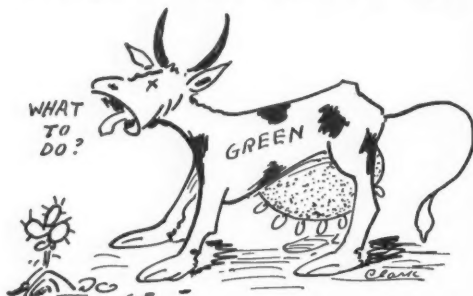
We are very busy all of the time working for those who are able to pay for service and quality.

If at any time we can serve you with other things than estimates, we shall be glad to do it.

Very respectfully, I am,

A. GOOF.

And then he tore it into small pieces and ate it. He had a chill when he thought of someone seeing such a letter. It seemed



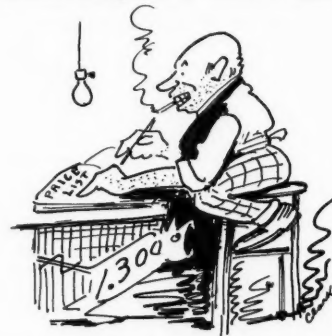
Yet she broke down the fence and wore out her feet hunting thistles in barren places

printers all their lives—between drinks; men who had ridden goats, and in their apprentice years had packed a coal scuttle for miles to borrow a hair space or a paper stretcher. They were almost heroes, you might say. The shops were full of machinery, and bad odors, and bad bills, and jobs that should have been done weeks ago, and a lot of printing stiffs who knew all about type and paper and presses, and who worked like the dickens.

On a time a nicely typewritten request came from the state purchasing agent to each of the six joints, asking for bids on a 200-page report. Everything was plainly stated. There were to be so many books of such and such a size, set in eight-point; the exact size of each page was given; the book was to be printed on such and such paper with such and such a cover. One could look in any old price list and get the dope in two minutes. It was a cinch.

Each of the six shops had a manager who had made the matter of cutting eye-teeth a life work. He could take a big job and tell by the smell of the copy how much ten thousand would cost to produce. And the six, if they sat at a round table and figured on the same job, would be pretty close; and if they played poker one could hardly tell which held the four queens. But what to do? What to do? What to do on this matter of the book for the state?

One guy, he looked it up in the Franklin list, and the price of \$1,300 almost bit him in the leg, it was so prominent and



The price of \$1,300 almost bit him in the leg, it was so prominent and obtrusive

almost like sacrilege even to think about it. He wondered if one might be hanged or shot for writing it, and he saw himself on the gallows for calling his soul his own in regular he-man fashion.

And they were all big, thick, four-square guys who knew the printing game from A to Izzard—all six of them—and they all figured the same way because they were foxy. And so over a period of ten or twelve years the \$1,300 job was done each year for prices that varied from \$650 to \$800, and in the end they all six had the type standing—and it still stands—like a tombstone over dead profits. The purchasing agent holds that printers are crazy, which seems fair enough, and rounds out the parable of the green cow.



And they were all big, thick, four-square guys who knew the printing game from A to Izzard, and all figured the same way because they were foxy

# THE PROOFROOM

By EDWARD N. TEALL

*Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail*

## Overloaded

In a recently published book on which I read proof I came upon the following punctuation. What does the double use of query and bang denote in this example: "How could I believe in the love of a man who could not achieve the incredible for me?!"—*New Jersey*.

The intention is obvious; the justification is debatable. The question mark indicates the lady's first reaction to a proposal; the exclamation point adds a shading of sense which comes close to supplying an answer to her own question. It is equivalent to these two sentences: "How could I? I couldn't!" It is unconventional punctuation, satisfactory enough in writing not intended for publication, but not so good in print. The screamer alone would have conveyed the idea quite effectively.

## Insure, Ensure, Assure

One of our customers had a little job printed, a card on which was this sentence: "Your deposit is given and accepted to insure you that your garment is being held for you and to insure us that you will complete your payment at a later date." Our man wrote out the copy using the word "assure" instead of "insure," but our customer insisted on using the word "insure." Kindly let us have your opinion as to the use of these two words.—*Saskatchewan*.

Here we have a jimdandy example of what the dictionary can do for us if we will only give it a chance—and of what it can't do because words are used so differently by different persons. Webster defines "assure" as "to secure, as against mistakes; see 'insure.'" Secondly, "to make sure or certain." And a third sense, "to take out insurance," is identified as "chiefly British." "Insure" is "to make sure or secure; to guarantee—specifically, to secure against a loss." Under "ensure" we find: "to secure, make sure, equals 'insure.'" Thus far the puzzled consultant of the wordbook may feel that his query has not been fairly or fully met; but the dictionary cannot be expected to make in a single definition or a small group of definitions the application of the various delicately shaded distinctions of sense to the innumerable situations in which the user of words has his knowledge and ingenuity tested frequently.

In this instance the base-word is "sure." Here the first definition is "confident be-

yond doubt," and it applies to persons; the second definition is "admitting of no doubt," which obviously applies to things. The deposit mentioned on the card in question is made to give buyer and seller assurance that the agreement will be carried out or recompense made for the failure to carry it out; thus buyer and seller both have insurance. The assurance is mental certainty; the insurance is the financial guarantee of good faith and protection against its failure. In any business transaction insurance is more desirable than assurance; and that was no doubt the customer's (probably unstated) reason for ordering the printer to make it "insure." To satisfy both parties the card might have been worded differently, perhaps like this: "The required deposit is insurance to you on your garment, and insurance to us on balance of the payment." Or, again: "The deposit protects you thus-and-so, and protects us this-way-and-that." Generally, when a word causes such dispute it is not the best word to use, and there are always other ways to say what has to be said in the copy.

## Capitals in Compounds

For the sake of appearance and why not, I think it should be set "Fifty-Sixth General Assembly" instead of "Fifty-sixth General Assembly." What say you?—*Illinois*.

The best usage favors the lower-case initial for the second element in such compounds, in headings—emphatically. In literary work, as in a chapter heading in a book, I certainly would use that style myself. But in newspaper work, where snappiness is desired and contrast of upper- and lower-case contributes to its attainment, the capital initial seems easily defensible. Assuming that the hyphen is "style" in the following two-noun compounds, I would use these forms in chapter headings in bookwork. Fourth-grade Instructor, Boarding-house Tragedy, Firing-line Hero, Short-lived Fame, Cold-storage Warehouse. But for newspaper headlines I would make it Fourth-Grade Instructor, Boarding-House Tragedy, Firing-Line Hero, Short-Lived Fame, Cold-Storage Warehouse. The illustration indicates the distinction I consider proper.

## Letterhead Grammar

I would like you to tell me if you consider the second line in our letterhead incorrect. The letterhead reads as follows:

WESLEYAN MISSION PRESS  
Printers, Die Stampers, Bookbinders,  
Photo-Engravers, Typefounders, etc.

I wrote it years ago and now someone tells me that "Press" is impersonal and therefore it should read "Printing, Die Stamping, Bookbinding," etc.—*Mysore, India*.

The message we have to send to far-off India is one of spiritual comfort rather than of grammatical information. The criticism is sound enough; it *would* have been better to word the letterhead in the critic's way. But after all, isn't there in the letterhead as it stands and has stood for many years something more to be considered than grammatical technicality? "Press" is singular in grammatical form and in meaning. But the manager, who writes this welcome letter, thought of it in a collective sense; he was thinking of the printers, die stampers, bookbinders, photoengravers, and typefounders as parts of the Press itself. Possibly in the pioneer days of the Press that feeling was more pronounced than now it is in the era of achieved establishment and recorded accomplishment. Possibly the sensitiveness to grammatically based criticism is a "sign" of age. At any rate, what I have to say is that it would be a pity to change the letterhead after all these years of use—even though it is open to attack by precisians.

## Problems of Indexing

In making up the index for a monthly magazine, the editor wants the key word in the titles emphasized rather than to copy the titles just as they appear on the pages. Where the title is a question and the words are transposed, where does the question mark go? For instance: An article has the title "Is Your Ambition Asleep?" It is to be indexed "Ambition Asleep—Is Your." Does the question mark go after "Ambition" in the middle of the line or after "Your" at the end?—*Chicago*.

There is no reason to consider placing the question mark after "Ambition." The question is one of a simple alternative, whether to hold the mark at the end of the line regardless of the transposition of the words, or to maintain contact with the word it follows in the title as printed over



the article. To find a third possible place for it is only to afflict yourself with an unnecessary complication. The question therefore is: "Does the question mark go after 'Asleep' or after 'Your'?" Either way the placing is open to criticism by those who would have placed it the other way; but, to my thinking, either way is defensible. That is to say, the placing of the mark in such entries is much more a matter of individual judgment and preference than of scientific determination. The excellent section on indexing in the University of Chicago Press "Manual of Style" will answer many such questions—but seems to miss this particular point. The omission is excusable, as the question is out of the ordinary; most indexes are topical, and full titles, with punctuation, occur as a rule only in lists of contents, *without transposition of words*. The editor of the magazine in question evidently wants to make the items in his contents table stand

out more vividly by entering them under the more topically suggestive words; but who is going to take a contents table in a magazine and look for the word "Ambition"? Now, to give the desired ruling on this special situation: I would call it a fifty-fifty choice between these two forms: "*Ambition Asleep—Is Your?*" and "*Ambition Asleep—Is Your*" (either with or without the question mark, but placing it, if it is used, at the end of the line).

### "Gamin"

What is the feminine of "gamin"? Thanks for your help.—*New Jersey*.

Well, the only French dictionary in the house went to school with my youngest son, so I can't look it up. Wonder if it does have a feminine form, in actual use? We use the word in the meaning of a street urchin, or arab, always a boy. Nosing around in my language books, I find the point on which attention concentrates

is that of pronunciation. Webster gives the common pronunciation, accent on first syllable, short sound of "a," and remarks that the Concise Oxford Dictionary gives only the French pronunciation. In a little book called "Correct Pronunciation" Dr. Julian W. Abernathy gives the pronunciation accepted by Webster. F. Howard Collins, British authority, in "Author and Printer," published by Henry Frowde, edition of 1905, does not give the pronunciation but defines the word "a street arab" and adds the note "not ital.," meaning that it has been completely anglicized or englished. In his "A Desk Book of 25,000 Words Frequently Mispronounced" (1917) Dr. Vizetelly says the word was introduced into the English language by Thackeray in 1840 but "is not yet anglicized"; therefore he gives only the French sounding of the syllables. But the Standard now gives the English pronunciation. Are there girl gamins, and would one of them be une gamine? I share the querist's curiosity on this matter.

### Syllabication

I am making a study of the syllabication of English words, and find that in some of the earliest English books the printers often divided words at any place, regardless of syllabication, just to preserve the artistic appearance of the page. Do you justify this practice of the early printers, and do you ever divide a word, in printing, in any other manner than that given in Webster or the Standard?—*San Jose*.

In making an editorial-page forum for a newspaper I have been interested in observing the frequency with which people in writing divide words without the slightest concern for proper syllabication. Even writers of much apparent intelligence and not a little show of education display the most surprising indifference to formal division of words. This is not an "impression," it is accurate observation. The early printers broke words in that same free and easy way because scholars had not yet made a science of syllabication. Thirty years ago pupils in school were still being taught to spell with careful attention to division of words into syllables, as they had been since the days of Noah Webster, but such drudgery is no longer imposed upon beginners—is it? The querist will find dissertations on syllabication in the front pages of the dictionaries; in most modern English language books; in printers' stylesheets and stylebooks; in De Vinne's good old books; in the University of Chicago Press "Manual of Style," and in old spelling-books.

### Words Without Periods

Have you prepared the list of words to be used without periods? I would like very much to receive it if you have.—*Detroit*.

You probably refer to THE INLAND PRINTER's stylesheet, the completion of which will be announced in these columns.



"In the Days That Wuz"—The Age of the Swift

Cartoon by John T. Nolf, printer-artist



# A Review of Silk-Screen Stenciling and Other Related Methods

By LELAND L. CHAPMAN

## Conclusion

THE processes referred to in the October instalment which employ paint as the blocking-out material may be regarded as the first broad class. A second group includes those processes which use some sheet material to form the impervious parts of the stencil. Among more recent of the popular processes of the second group is that of H. D. Kem (United States Patent 1,478,745), who attempts to shorten the time that is required to prepare a stencil, but whose process, typical of those in this group, requires a separate stencil for each color.

In carrying out the method a piece of parchment or other semitransparent paper is placed over the design to be reproduced and the design cut out of the paper and discarded. A piece of sheet material upon which the prints are to be made is laid upon the table, and the cut-out sheet of parchment paper is laid upon it in proper position. Over these is placed the usual frame covered with bolting cloth. Paint is now placed on top of the cloth and forced through with the customary squeegee. It passes through the open portions to form the design on the print, and causes the parchment paper to adhere to the cloth in the other portions. When the frame is raised the cut-out parchment sheet sticks to the cloth, and the stencil is complete. When that color is run the paint is softened, the paper is removed, and another sheet is secured for the next color.

In a similar process by Lutz (United States Patent 1,518,863), a heated metal plate is coated with melted wax, and a sheet of gummed paper is secured thereto with the gummed side up. Wrinkles are rubbed out as the wax sets and the paper is held snugly and evenly to the plate by the wax. The design is now traced on the paper and cut out with a knife. The customary bolting cloth attached to the bottom of a frame is moistened with water and placed on the gummed surface. When the gum has dried and the paper become secured to the cloth the plate is heated until the wax melts, and the paper is released from the metal plate. An analogous process, for which the sheet material is metal foil, resulted in United States Patent 1,546,742 to H. J. Morton.

These recent methods call to mind earlier and similar processes. Walker (1884,

United States Patent 304,476) secures a wire screen to a metal frame; on top of the wire screen he secures a sheet of thin metal with openings cut in it to form the desired indicia. Thus the open letters in the metal plate are covered by the wire screen, through which the paint is forced with a brush, resulting in painted letters on an unpainted background. Comross (1903, United States Patent 754,281) provides a frame of heavy cardboard to the under side of which he secures a piece of netlike material such as organdy or tarlatan. On top of this he pastes ordinary gummed-paper letters. Using this as a stencil and forcing paint through the organdy gives him a black background with unpainted letters.

Vericel (1902, United States Patent 708,099) produces quite an ingenious stencil by placing a piece of paper on top of a piece of bolting cloth and inserting between the two a thin layer of rubber gum. The outline of the design is traced on the paper with pencil and followed with the needle of a perforating machine. This operation cuts the paper but does not injure the fabric, with the result that the paper and gum can be removed. The assembly is then rubbed with a hot iron, which melts the rubber gum and secures the paper to the bolting cloth, through which the paint is forced in the usual manner. Vericel shows five stencils, each one bearing a part of the finished design. When run in colors and in register a five-color design is produced.

Another process appeared four years later. Norton (1906, United States Patent 839,187), cutting two identical metal plates, interposes between them a sheet of metal gauze, and rivets the plates together.

Before discussing the last of the three groups, namely, the photographic methods, there are several miscellaneous processes which should be mentioned because of their great interest.

A novel method of securing the bolting cloth to the frame is that of Mijer (United States Patent 1,605,368). Instead of securing the bolting cloth directly to the frame, he places a border of muslin around the four sides of the bolting cloth and stitches the two together. After the muslin border is tacked to the frame the entire assembly is wet. After drying the muslin

shrinks, and the bolting cloth is given a high and even tension in all directions.

The use of the silk-screen process in making a transfer, together with printing, resulted in the patent to Tull (United States Patent 1,618,612). A portion of the desired design is first printed upon any of the decalcomania papers with printer's ink. The remainder of the design is stenciled upon the transfer paper with a silk-screen stencil, using a paint which becomes tacky when wet. The stenciled portion usually overlays part of the printed matter. When the transfer is made the backing sheet is moistened with water, and the tacky nature of the paint causes the design to adhere to the object used, to which the transfer may then be applied.

A variation from any of the previous methods is that of Bahr (United States Patent 1,568,864). A perforated-type stencil is made by any of the processes and a number of prints reproduced in the usual manner. Bahr attempts to give additional stenciled effects to the prints, and to do this he cuts out from several of the prints those portions which require accentuated coloring. Using these cut-out prints themselves as stencils he further colors the original prints. A more artistic and hand-painted effect is claimed for the process.

It will be remembered that the initial group of stencils comprised those which were blocked out by hand with a semi-plastic material such as paint or varnish. The second section described contained those processes in which the screen was blocked out by pasting or fastening a piece of sheet material to the desired portions of the screen. In the third and last group are found those methods in which the impervious portions of the stencil are formed photographically.

The earliest process of this group is the product of Udall (United States Patent 929,730). In this particular method bolting cloth is first laid out on top of a flat polished metal plate and the edges folded under and glued to the bottom of the plate, leaving the top covered with the smooth, stretched piece of fabric. With this plate in a darkroom the fabric is coated with a sensitized solution of gelatin or glue and allowed to dry. In this condition the coated fabric is exposed to light through a negative, and the parts of the

gelatin affected by the light are rendered insoluble in water. The plate is next washed in water which dissolves the portions of the gelatin which were protected from the light by the negative, leaving the fabric open in those places. Baking the plate and fabric sets the remaining gelatin in the fabric threads, and the stencil, when removed from the metal plate, can be "used with ordinary house paint with a brush or scraper." Udall suggests use of a halftone negative or lined glass.

A variation and simplification of the above-described method was proposed by Boone a year later (United States Patent 961,579). Instead of the polished metal plate upon which the bolting cloth is laid out, Boone uses a surface of any material and coats it with a mixture of glycerin and fats. The fabric is placed on the support thus coated, and while it is held in position by the coating material it is nevertheless prevented from sticking to the support. The other operations are similar. The advantage claimed is that any material can be used for the support while carrying out the operations, no trouble is experienced with the stencil sticking to the metal plate, and the necessity of polishing the plate each time is obviated.

A very novel process, and yet one which is not in such general use today as would be expected, is the one by Pindikowsky (United States Patent 1,064,166). A wire screen is coated with bichromated glue and exposed in the usual manner. The unexposed portions of the glue are washed out, which leaves those areas bare and clean and the exposed areas covered with glue. The wire screen is now dipped in zinc chlorid, which cleans the uncovered parts of the mesh. The screen is next immersed in molten solder, which fills in the uncovered portions of the mesh. The zinc chlorid acts as a soldering flux to clean the wire, and, while the glue chars on account of the heat of the solder, yet it still covers the wire sufficiently to prevent the solder from adhering to the wire in those areas. This stencil is all metal and cannot be excelled for wear in long runs.

David Gestetner, pioneer in the stencil art, suggests the use of the carbon process (United States Patent 1,354,478). In this method the gelatin layer is exposed and developed on a temporary support, and in its finished condition is transferred onto the bolting cloth from the temporary support and secured to the fabric. He also suggests the use of asphaltum in benzine as a sensitive medium if inks are used which do not possess an asphaltum solvent. Other processes which relate to the photographic production of foraminous (perforated) stencils are described in the United States patents 1,426,979; 1,494,667; 1,456,794; 1,588,574, and 1,611,021. They contain methods applicable to the

silk-screen process, but were developed particularly for the mimeograph type of stencil. They are mentioned here only for the sake of completeness.

In all the photographic methods a separate screen must be made for each color, and thus these differ materially from the Selectasine methods. While the processes are thought to be more involved, they possess the advantage that the blocking-out is done mechanically and not by hand and

### Manners for a Well-Bred Business

**W**ORDS approach the mind through ear or through eye, but down deep in people's sensibilities and feelings lie whole continents never reached by words.

One man will make a statement about his company and his words will seem true, will sound probable. Another man's words of equal truth and probability will be disbelieved.

Down in the feelings of people there is some power of judging what you say by the way you say it, the surroundings in which you say it, what you do with your hands and feet when you say it.

High-grade talk sounds believable when used on good paper, with good illustrations, in good color, well handled typographically. It is but a question of manners for a well-bred business.

We like to print for well-bred concerns whose appreciation of the printing art goes beyond the price of the job.

From a folder by the Central Printing Company, Little Rock, Arkansas

for that reason can be made in greater detail and also with greater accuracy. Fine lines such as Ben Day work can be faithfully reproduced, which is not believed to be possible with hand-blocked stencils.

The next of the popular processes which was developed particularly for the silk-screen art was that of Keel (United States Patent 1,590,380). In this process an original of the same size and in the same colors as required for the final prints is first prepared. Over this is placed a sheet of celluloid the upper face of which is roughened. The area corresponding to the color covering the smallest space is blocked out on the roughened celluloid with some opaque material. This blocked-out sheet is now used as a photographic negative. A sheet of bolting cloth secured to a frame and covered with a layer of bichromated glue is exposed through this celluloid negative and developed. This gives a stencil with an open area corresponding to the smallest color area of the original and also

to the area blocked out on the celluloid sheet. Over the original the celluloid sheet is again placed and the second smallest color area is blocked out in addition to the first area, which is already on the transparent celluloid. With this as a negative another screen is similarly printed and developed. The same steps are repeated until a screen is made for each color. When all the screens are finished they are printed in the reverse order from which they were made: the largest color area first, and the smallest last. The method gives an embossed effect similar to that of the first-described Selectasine method.

An improvement in this process was made by the same inventor (United States Patent 1,675,561). After the screen has been produced as described above the entire area is given a coating of lacquer on one side only. This forms a film of lacquer on one side of the gelatin layer, as well as impregnating the mesh in the open areas. The fabric is then treated with a lacquer solvent which removes the lacquer from the open areas. The finished screen has the impervious gelatin-filled areas reinforced with a layer of lacquer, and the open mesh is unaltered. Any "pin-holes" in the gelatin layer, such as an occasional imperfection, are thus filled with lacquer.

In a process by Roger Tull (United States Patent 1,622,747) an original of the same size and colors as required in the final prints is made as usual, and from this a photographic negative is prepared. The negative is in the form of a silhouette in which the light area corresponds to all of the colors of the original. After the screens are prepared and sensitized in the usual manner with glue and bichromate, as many prints are made on bolting cloth as there are colors in the original. After the screens are developed an artist blocks out additional portions of each to leave open only those areas which correspond to the color which is to be run with that screen. This screen when complete has part of its area blocked out by hand and part blocked out with insoluble gelatin.

While it is beyond the scope of this article to discuss the machines used in carrying out any of the processes, a few representative ones are mentioned for the sake of completeness, and those persons interested may obtain further information in that way. Those represented by United States patents are: 1,589,546; 1,687,080; 1,395,260; 1,495,037; 1,490,400; 1,518,863; 1,541,787; 1,610,142; 1,494,798; 1,468,384; 1,470,962, and 1,533,700.

The silk-screen method produces a type of prints unique in appearance and which cannot be duplicated by ordinary printing. While the above-furnished review shows the art to be very well developed, improvements and new methods will doubtless be developed in this art.

*Production control is not of merely theoretical benefit. Taking as examples two important concerns in the printing industry, this well-informed executive shows us just how and why*

## Central Production Control Leads Management Toward Profits

By EDWARD THOMSON MILLER

MANAGEMENT'S more resultful method of marketing and of controlling finances have been shown to have contributed a great deal toward sustaining the profit margin. It seems reasonable, therefore, that management should go a step farther and by employing more efficient methods in production hope for additional results in profits. In this direction, at any rate, lies some interesting territory which will bear exploration, especially in view of the tendency of the present "buyer's market" to bear down selling prices and of printing wages to force up hour costs, thus narrowing the margin of profit.

In reviewing some of the means taken by management to make production contribute to the upkeep of the profit percentage, we find, as in finance and marketing, centralized control eliminating to greater or lesser degree various wastes "from processes and materials," which Mr. Hoover said are part of the "deduction from the goods and services that we might all enjoy" if we could do a better job of management. Furthermore centralized control of production, whether applied in a large plant or in a small one, opens the way to those systems and methods which have proven of great value in plant efficiency and in customer service. The customer is making no exception of the printer when he demands printing of greater value at greater speed and at less cost.

If printing is to meet this customer demand it must look well to its methods of production. Nowhere may these methods be observed and the proper and necessary action be initiated and controlled so well as in a "production office," where production manager and staff have their hands immediately on the reins of production management. Every large successful business recognizes the need and value of such a focal point in the plant organization. In a small business the owner or manager is generally the "whole production manager and staff" a dozen or more times a day, when he is not bookkeeper or salesman or pressman or some other of the many things

he has to be. In the large plant the production office assumes the proportions of a considerable force working as a "staff" under the immediate direction of the manager or superintendent of production.

Not long ago I called upon one of the most successful production managers in the country. From his office are controlled all of the manufacturing and shipping operations involved in their printed products—composing rooms; cylinder, rotary, and job pressrooms; bindery, mailing, and shipping-rooms; stock and supplies store-rooms, and so on. From his desk, a modest, medium-sized, flat-top affair with scarcely more on it than a blotter pad, a combination pen-and-pencil set, and a telephone, he directs a staff of assistants and clerks and controls a production amounting to several million dollars a year. In a few words he told me why.

"The necessity for taking advantage of every economy in operation, of employing the best methods in production, of keeping our product up to a high standard, and of giving our customers the best possible service," he said, "is sufficient reason for controlling production from a central office

where all these requirements may be constantly before us. We can know better what to do if we know what is to be done and what is required of us."

In reply to my request that he give me a brief outline of the functions of a production office such as his, he took from his desk a loose-leaf binder on the outside of which I noticed the words "Manual of Standard Practices," and, opening it, read from one of its pages the following:

The functions of the production manager and his office staff are:

1. To see that all of the details of the orders that are to be executed are thoroughly understood, and that all of the preliminary details and requirements are attended to before the order is actually put in production.
2. To have general direction of the work of the manufacturing and shipping departments.
3. To plan the method of manufacture and the sequence of operations to be followed of all the orders turned over by the sales department.
4. To make a layout of the time and material required and to estimate the cost according to the "plan" as a check on the plan of production. Also to make estimates for the sales department as bases for prices and quotations.
5. To requisition material required for all orders and to keep running inventories of all materials and supplies required for the production of the product.
6. To schedule the work to the various departments and machines and to follow through to see that the schedule is met as nearly as possible; to "shoot" delays, keeping the sales department advised of delays and the reasons therefor, and to take steps to overcome them.
7. To gather and record production records in the various operations according to their different classifications.
8. To maintain a close inspection and check on the work as it progresses through the plant.
9. To generally direct shipments and warehousing, receipts of supplies and materials, and their storage, and to keep accurate inventories.
10. To promote and carry on plans for increasing the efficiency of the entire plant with a view to reducing costs consistent with producing the high grade of product required by our customers, and to do all other things necessary for the proper direction and control of production.

"One of the most important things we do in this office," continued this production manager, "is to plan every job turned over to us by the sales department. Rough dummies or layouts are made, the manuscript material is checked for the space it

### Building a Business

YOUR business may grow helter-skelter, like some rambling old farmhouse that is just a bunch of lean-tos and additions—or it may rise story by story like a well-planned piece of architecture, foursquare to all the winds that blow, proof against storm and change, and earning profits in good times and bad.

Advertising can do this by developing the goodwill that is a firm foundation and by balancing production against sales and vice versa, so that the structure remains symmetrical, and by providing in advance for any change of style, demand, competition.

Inside spread from house-organ of Biddle-Paret Press, Philadelphia



will occupy in the type face selected, the paper is selected, and the kind and colors of ink are determined. We then make a layout of the times and quantities required for each operation of production. Some printers call this an estimate, but it really does not become an estimate until the various items of quantities and times are extended at the unit and hour costs.

Of course we generally make this layout and estimate (for the two are nearly always combined) before the sales department actually gets the order, but that department usually uses our layout-estimate as a basis upon which it makes the quotation. A duplicate copy is filed in our production office until the order is actually received, when we get it out and go about our preparations in accordance with the plan-layout-estimate, making any changes

that may have developed in the meantime because of changes made by the customer. You see, we take the attitude that no one knows how the job should be done so well as the production office, hence it is the logical place for planning it, laying out the successive operations and the times required for them, and extending the costs. To that extent, I presume, we might be called production engineers or architects."

Over at one side of the office a large chart-like board was attached to the wall. "This is our scheduling board," he said. "On it each day we schedule all of the new orders according to the successive times they are to appear in and come out of each manufacturing department. As an order is finished, of course, it is removed to make space. As far as possible orders are scheduled to accord with the time layout.

"This board visualizes the work in process and enables us to determine at a glance exactly where any particular order is and when it is scheduled to appear in the next succeeding department, the board being checked and corrected every day by an employe of the production office. He works under the immediate supervision of the production manager, keeping the latter fully informed of the situations in the various departments as to congestions or 'peak loads,' 'bottle necks,' or as to the need of more work to keep the machines and personnel occupied. He is a great deal like a train dispatcher—he knows exactly what is running on every 'production track' in the entire factory. Instead of salesmen or others from the office chasing through the factory to see how this order or that order is getting along, they merely ask the 'train dispatcher,' who from his scheduling board tells them where an order is, how it is progressing, and when it is 'due.'

"Often a request comes in from the sales department to push a certain order ahead of everything else. This scheduling board tells us at once whether it can be done and how. It saves us many an hour of figuring, because we can see here before us just where the 'sidetracks' and 'doubletracks' are, and are able to note at once how we may 'pass' one order ahead of others without throwing all off their scheduled times for delivery. We find that such a scheduling board, properly kept and operated, requires not exceeding an average of one hour a day of the 'dispatcher's' time. It requires much less time than and is not nearly so expensive nor meddlesome as the chasing through the factory by salesmen and clerks to ascertain the same thing."

In another large plant in a midwestern city, alongside of a scheduling board I found another—a "Follow Board." It was not so large as the other and was divided into a series of spaces numbered according to the days of the month, under which, suspended from small hooks, was a series of cards numbered and named to identify the orders going through production. Its principal function is that of a "tickler" to be closely followed for checking the progress of an order along the scheduled way, so that in case of delay necessary action may be taken by the production manager to bring the order up to schedule. Perhaps it is not so essential as the scheduling board, but it certainly is very handy, is easy to keep up, and tells a lot with little effort about orders going through.

But such things are only a few of the tools of the production manager. The things that really count are the organization of the personnel, the system used, and the methods employed. I maintain that they are ideally employed when embodied in some such plan of centralized control of production as described above. It was some time before I found a plant

## Typographic Scoreboard

November, 1929

Subject: *Nation's Business* for October

(101 full-page advertisements)

### Type Faces Employed

Garamond *(T) . . . . .	27
(Regular, 15; Bold, 12)	
Bodoni **(M) . . . . .	23
(Regular, 12; Bold, 11)	
Caslon (T) . . . . .	16
(Old Style, 13; Bold, 3)	
Goudy Old Style (T) . . . . .	7
(Bold, 4; Regular, 3)	
Bookman (T) . . . . .	4
Kennerley (T) . . . . .	4
Scotch Roman (T) . . . . .	4
Kabel (M) . . . . .	4
(Regular, 3; Light, 1)	
Futura (M) . . . . .	3
(Regular, 2; Light, 1)	
Cloister Bold (T) . . . . .	2
Cloister Old Style (T) . . . . .	2
Eve Bold (M) . . . . .	1
Franklin Gothic (M) . . . . .	1
Century Old Style (T) . . . . .	1
Foster (T) . . . . .	1
Handlettered (T) . . . . .	1

\*T—traditional; \*\*M—modernistic.

Ads set in traditional types . . . . . 69  
Ads set in modernistic types . . . . . 32

NOTE.—In the tabulations given above the figures represent the number of advertisements in which the type faces named and those of the two classifications, traditional and modernistic, were used for text or body matter. Ordinarily display is in the same face, a harmonious style, or a member of the same family. However, the display of ten advertisements, the text of which is set in traditional types, appears in type designated as "modernistic," so, as type only is concerned, the following additional comparison will prove rather interesting.

Ads displayed in modernistic types 59  
Ads displayed in traditional types 42

### Weight of Type

Ads set in light face . . . . . 52  
Ads set in bold face . . . . . 45  
Ads set in medium face (Bookman) 4

NOTE.—In the issue of *Nation's Business* analyzed in our August number more advertisements were set in bold- than in light-face types. Here the reverse is the case.

### Style of Layout

Conventional . . . . . 93  
Moderately modernistic . . . . . 5  
Pronouncedly modernistic . . . . . 3

NOTE.—The extent to which dependence for modernistic effect is placed on type alone is indicated by the comparison shown above, whereas, to the Scorekeeper at least, some of the newer developments in layout afford an infinitely greater opportunity for display effectiveness than does type alone.

### Illustrations

Conventional . . . . . 89  
Moderately modernistic . . . . . 9  
Pronouncedly modernistic . . . . . 3

### General Effect (all-inclusive)

Conventional . . . . . 63  
Moderately modernistic . . . . . 33  
Pronouncedly modernistic . . . . . 5

NOTE.—Here, in view of frequent inconsistencies such as modernistic types with conventional illustrations in the traditional—or centered—layouts, etc., the score as to the old and the new is somewhat altered. In short, the mere use of Bodoni, for instance, is not deemed sufficient to credit the advertisement with being modern or modernistic.



where the margin of profit was increased by this treatment of its production problems, indeed a very noteworthy example which completely illustrates my point.

A large plant in an eastern city was one of the pioneers in modern costing and accounting. It had made 9H statements of department costs almost from the start of the Standard Uniform Cost-Finding System. It had analyzed its costs and applied means to reduce some of them. Its monthly and annual financial statements gave excellent insight into the business at all times. It was one of the earliest plants to see the value of the swing toward direct-mail advertising, and it was among the first to demonstrate the value of creative work. But the profits were not satisfactory. Some years they were negligible, and they were never much above the low average for plants of its size and kind.

With the same spirit for finding facts that had characterized its costwork and its analysis of markets, the management set about to determine what was wrong with its production methods. Only a little effort in this direction led to the discovery that there was very "loose" control of production. The office sent in the orders and the shop got them out. No one was responsible for seeing that instructions on the orders were carefully prepared; no one planned how they should be run. Salesmen ordered the stock and ink required for their own orders. The salesman or the one from the office who "stood in" best with the foreman of the composing room got his proofs ahead of the others. Favorites of the press-room foremen had their "good breaks." Promises were freely made with no hope or assurance they could be fulfilled. The proofs were okayed by those most interested, while style of composition and the quality of presswork were passed upon by foremen or others with limited responsibility. There seems no need of further explanation why profits were unsatisfactory.

When the full facts were known and their significance fully realized (often we may know the facts but not realize their significance) a change was immediately decided upon. A straight-line organization was set up with definite lines of authority extending down through it and equally definite lines of responsibility returning upward through it. The most capable foreman in the plant was made production superintendent or the manager in charge of all work and workmen having anything to do with producing and delivering the product. Department foremen were to report to him and receive their instructions from him. For the first time these foremen had someone to whom they could take their queries and problems and get a decision; someone to direct their work and come to their relief in time of stress. The free and easy habit of the office workers running into the shop was stopped. All

orders were carefully written up and in complete form delivered to the superintendent of production, who ordered the stock, directed the typography in a general way, and okayed the layouts, press proofs, and folding. He was the focal point between office and shop. The whole scheme of production was centrally controlled from this man's office.

Results began to show within three months. There was a noticeable reduction in idle and non-productive time due to the better scheduling of the work through the

plant from one control center. Errors became less frequent. More deliveries were made as promised. The quality of work improved. There was less overtime. The volume of business turned out and billed steadily increased. The three months' profits quite definitely approached and exceeded the average and gave promise of annual profits in excess of any theretofore earned by the business. The management had found that *production*, as well as finance and marketing, needs the management's attention if profits are to be earned.

## A Christmas Money-Maker for Printers

By W. A. GORDON

THE season again approaches when the post office is overwhelmed with Christmas mail, consisting largely of greeting cards used in conveying messages of good cheer between friends the world over. The business of producing the tremendous quantities of these cards marketed annually is mostly in the hands of manufacturers, but the local small-town printer and perhaps even the printer in a large town can easily add substantially to his bank account by securing much of this business. He is in a position to furnish exclusive cards which the drug or stationery

raphy and photography in his business. This combination has worked out very successfully in various ways.

The small-town printer, even if his hobby is not photography, can easily make arrangements with some expert amateur to take care of the picture end of this greeting card. I have had wonderful success the past season with such cards, which sold easily on sight to nearly every prospect, as nothing appeals so much to the average person as pictures of his home.

To get down to specifications: This card is 4 by 5 inches when folded, and is printed



MR. C. A. AUSTIN AND FAMILY  
Simcoe, Ontario Christmas, 1928



Greetings  
and Best Wishes for  
Christmas  
and the New Year

One of the single cards sold by the writer last year. These, of course, yield the printer a larger margin of profit at \$3.50 a dozen than the folders

trade cannot supply, and he can demand and get better prices than the drugstore.

The writer is in the unique position of being experienced in two branches of the graphic arts—that of job printing and of commercial photography—having been engaged in the former business a number of years before making his hobby, photography, of practical use and combining typog-

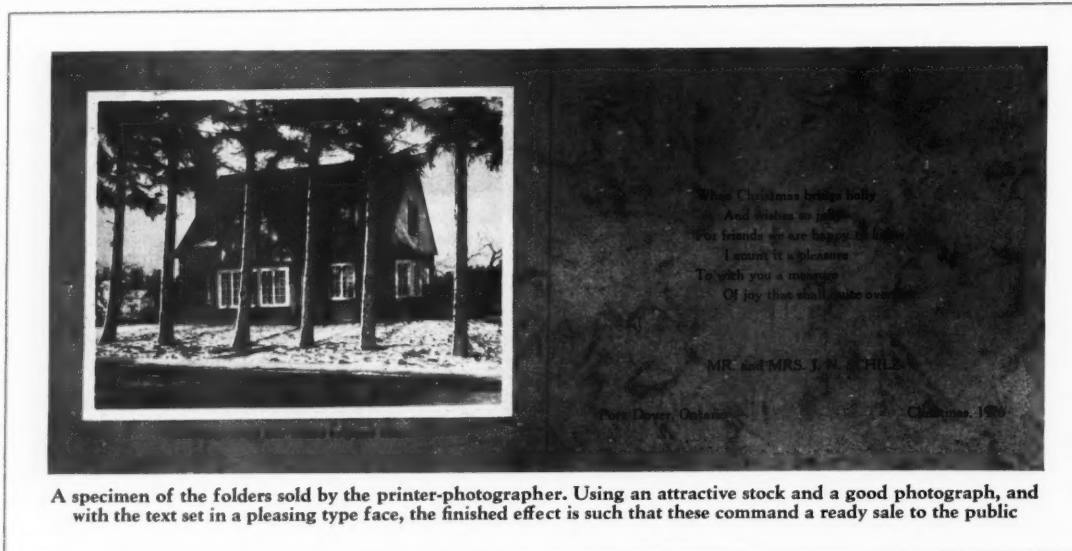
on double-weight Lodestone cover, amber color. On the cover, or page 1, appears the initial of the sender, enclosed in a decorative initial-former. On page 2 is a photograph of the residence, size 3¼ by 4¼, and underneath it is the line "Greetings From Our House to Your House." Page 3 would carry a greeting verse, also the name of sender, town, state, and "Christ-

mas, 1929." This type matter can be kept standing, the only change necessary on each order being the initial, name, and address. From six to eight different verses are also kept standing in order to give customers a choice. Any other verse specially set should be charged for at the rate of \$1.00 extra. The printing is done in brown ink to harmonize with the stock and must

heavy brown cover stock to harmonize, printed up six different folders with the names and verses, and mounted the pictures of their homes in folders to correspond. These folders were then mounted in the sample book, each in the center of a right-hand page, and on the opposite page appeared a sample enclosure envelope, made of a light weight of same stock.

## New Jersey Woman Produces High-Grade Printing

There are but few women operating printshops, and of these the number turning out actual quality printing is limited. But in this select group we find Mrs. G. H. Sparks, of Orange, New Jersey, who operates the Piper Shop Studios in that



A specimen of the folders sold by the printer-photographer. Using an attractive stock and a good photograph, and with the text set in a pleasing type face, the finished effect is such that these command a ready sale to the public

be perfect in every way. The type face used in sample shown is ten-point Cheltenham Wide, but any of the popular faces, such as Goudy, Bookman Old Style, or the various Old English texts would be very appropriate for this use.

Following are some appropriate stock verses from which customers may choose:

For you our latchstring hangs outside,  
Our hearth bids welcome too,  
Both for the joyous Christmastide  
And all the whole year through  
*A Merry Christmas*

There's never a Christmas morning,  
Never an Old Year ends,  
But Somebody thinks of Somebody,  
Old Days, Old Times, Old Friends

To You, Dear Friends,  
our door  
would open  
wide,  
And those within send love  
this  
Christmastide

Oh the holidays are jolly days,  
When the Yule log brightly burns,  
May you have your share of Christmas joys  
And many happy returns

My operating plan was as follows: Selecting a list of about fifty of the best residences in town, and after a light fall of snow which hung on the trees and shrubbery, giving that "Christmasy" effect, I started out and "shot" the entire lot in one afternoon. When the prints were ready I made up an attractive sample-book with

On the following day I started out with my samples and order-book in an ambitious effort to "bring home the bacon."

The results were immediate and surprising. Orders were written at nearly every residence photographed and many others I had passed, and but for the reason that it was only two weeks from Christmas I could have doubled the amount of business, as I worked to capacity all the time and many orders came in entirely unsolicited from people who had seen their neighbor's cards in time. One order from a prominent politician called for a hundred; a manufacturer ordered six dozen, and an editor the same quantity. My work netted a very nice profit when all the rush was over, and it was all cash business—an advantage every printer appreciates.

For these cards I charged \$3.50 a dozen, with a reduction of \$0.50 on each additional dozen ordered at the same time; but it would have been just as easy to get full price, as people spend more liberally at Christmas than at any other season. The single card shown is, of course, more profitable, as it requires less work. And when offered something new and appealing with a photograph of their own home and roof-tree prospect simply can't seem to resist buying. My advice to the great army of job printers is to do likewise and get your share of the Christmas business in this line, for it rightfully belongs to you and can be secured without undue effort.

city, and whose printed pieces have received commendation in the specimen department of THE INLAND PRINTER.

Before her marriage this accomplished master printer had followed a musical career, and served as an accompanist in concert-work for several years. In 1917 she married Mr. Sparks, part owner of a milling company, but he died only four years later. Mrs. Sparks found that she had been away from the musical world too long to take up the work where she had left it; she determined to enter some other field of industry.

An opportunity to secure an old job press from her husband's company decided the question, and she became a printer. At first she set all the type and handled all the press runs. Spare moments were devoted to studying type and its uses in achieving various effects, because Mrs. Sparks fully realized her lack of knowledge and was not content to "just print."

The results seem to have justified her ambition and her courageous efforts. A mail-order business in quality printing has been developed by the Piper Shop Studios, numerous customers all over the United States and in Canada are served. And six presses are required to handle the orders for fine stationery, booklets, and similar material. Mrs. Sparks lays out each job and watches it through the plant. And music now offers relief when she is tired or worried by plant problems.

# THE PRESSROOM

By EUGENE ST. JOHN

*The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope*

## Printing on Glassine Paper

You will notice on sample B that the ink peeled or stuck to the sheet above it. Sample B is from bottom of pile. Sample A, which is okay, is from top of pile. How can I get more satisfactory results on such work.

In order to get best results you must have the ink best suited to the paper and the press. Make ready with care. Use a strong impression and hard packing. Put cut-out on the solids. Carry a sheet of celluloid next below the tympan and lay the sheets in shallow piles and dovetailed or shinglewise in racks of lath. Jog printed sheets up just as soon as possible without smearing, but allow to remain in shallow piles. Examine at intervals to make sure the sheets are not sticking together. Get just the right ink, and with a very thorough makeready and a strong impression you will not have to carry so much ink. On the samples submitted you are using too much ink and not enough impression. There is a considerable difference in the two sheets; B is much thinner than A. Make ready to get a good print with scant supply of ink on the thinner paper.

## Setting the Cylinder Ahead

We have a fifty-six-inch two-revolution flat-bed press; dead line is forty and one-half inches from the ink table. I put a form on patent base one inch from the ink table. The form measured thirty-nine inches of type face around the cylinder. The pressman says he can't put cylinder ahead to accommodate the form, and had plates moved one inch back toward the ink table. The sheet is forty-one and one-half inches this way. Pressman contends that if you move the cylinder ahead you lose three-quarters inch printing surface for every hole he moves the cylinder. I claim that the printing surface of the cylinder remains the same no matter if you move it four holes, and that the form should not be over thirty-eight inches? Who is right?

If the form and the sheet permit the job to be satisfactorily printed with the form where the pressman had it located, this is better than moving the cylinder ahead (changing the position of the grippers relative to the bed). You are correct theoretically in claiming that the printing surface of the cylinder remains the same, but in practice the size of the form limits the distance the cylinder may be moved to avoid the alternative of either encountering slur and wear because the tail end of

the form is being printed after the bed begins to slow down for its reverse or else printing with three of the four form rollers down and the fourth roller either removed or up in contact with vibrator only. The sizes of the press you name are for the entire roller equipment in use.

Wider forms and sheets (with limitations as above noted) may be printed by shifting the three screws in the cylinder ring gear one or more holes. These holes correspond to and are an equal distance apart with the teeth of the segment gear on the cylinder and the register rack on the bed. The space behind the head or the gripper line is lengthened about three-quarters inch for each hole the cylinder might be moved ahead.

It is important, when changing the position of the grippers relative to bed, to move the cylinder in the right direction and to make sure that the grippers do not bite into the form after the move. Remove the shooflies and turn the press until the grippers close. Open up the gripper tumbler with a pin wrench. Back the press by hand and with the grippers open print on the packing. Before the gripper tumbler closes or strikes the opening pin, close the grippers with the hand and note whether all of the grippers clear the impression on the packing in proper manner.

## Imitation Typewriter Letters

We are producing imitation typewriter letters in quantities of 5,000 and 10,000 and cannot get the silk or cloth to adhere to the type.

The ideal method is to use either the mimeograph, the multigraph, or the attachment (a moving roll) supplied for platen presses by the Miller-Bryant-Pierce Company, Aurora, Illinois. Many printers do very well with a piece of China silk of same mesh as ribbon on typewriter to be matched. This is stretched over the form, not too tightly, and the ends of the silk placed under the furniture around form at lockup. The press is inked up with special ink to match the typewriter. Form is placed in the press. The silk is well inked before makeready and impression should be such as to match the touch, whether strong, medium, or light, of the typist who writes the name and address. Rollers in good condition, not hard, should be used.

## Superposed Black Ink Offsets

Am sending copy of folder which gave us considerable trouble. I have enclosed a flat sheet, one section folded, and complete book stitched and trimmed. You will note that the prints are clean on all but the completed book, which carries "smut" from the black ink on the green. Careful handling in binding and trimming did not seem to make any difference. We used two high-grade halftone black inks with practically the same result from both. Careful makeready was used, and there was ample heat in the room and a gas burner was used on the press. I expect another run in the near future.

It is a pleasure to answer when the problem is so well put, with exhibits A, B, and C. Wish all inquirers were as thorough. If you will use a halftone black which dries hard more quickly over green in the next run, you will escape trouble. On the samples you sent the black is not yet bone dry, but may easily be rubbed off of the green, although dry on the white paper. The green is none too well dried. On the next run add a little drier to the green and a trifle more to the black. You could also reverse the order of printing, using a transparent green over the black, with excellent results. If you do this, use halftone green and halftone black. Send the proofs and sample of paper to inkmaker.

## Speed of an Old Press

Would I be making a grave mistake in increasing the speed of a rather old 10 by 15 platen press, which seems in good condition, above the recommended speed of 2,300 impressions an hour? If not I would like to run nearly 3,000 in order to average 2,500 impressions an hour. Several times I have averaged 2,000 an hour for seven and one-half hours. Is this good, fair, or average production with a 6¼ by 12½ sheet? I do all the work in a private plant, set up the forms, read proof, lock up, make ready, and feed. Is \$100 a month a fair, good, or excellent wage for this class of work? On the sheet I enclose how many impressions an hour should be made (hand feed)? How long would a compositor require to set both sides of this folder?

Do not recommend increasing the speed of the press. Instead, have a special skeleton chase made, lock up two forms in it instead of one (quoins in center), and get your desired average of 2,500 an hour by running at a moderate speed. Your present production is very good.

Wages vary in different locations, being based on the alleged cost of living. Since 1913 there has been an increase in all



items of the cost of living, which with the exception of rent is general all over this country. While rent is lower in smaller cities than in the very largest, it is quite likely this is offset by economies in other lines afforded by the great shopping centers of the largest cities. I believe those who have lived in cities of various sizes during the past fifteen years will agree that the cost of living is about the same everywhere in this country. From this viewpoint your job is worth at least \$50 a week. Your employer, however, may say the cost of living, size of your family, etc., are not due to him, and that his profits limit the amount he can pay in wages to his employees; and finally—and this generally ends the argument—if you are dissatisfied you are free to move, as many others would like to have your job.

Fifteen to eighteen hundred impressions an hour is a good speed on this sheet (hand feed). The pamphlet contains about 3,840 ems pica; the average compositor would require about twelve hours to set up the

eight-point type by hand. It would be more economical to have this set by machine in a trade-composition plant at an expense of probably not more than \$8.

### Slur at the Back Edge

You will notice a slur on the tail of the impression on the sheet I am sending. Rollers are good and packing is hard, with mechanical overlays. Bands and brush are set up to handle the sheet nicely. It seems as though everything has been done to get good results. Can you advise possible cause of this trouble?

There are a number of possible causes, and by the process of elimination you may arrive at the cause present in your case. Oil, dirt, or any other material on the bearers, which should be kept clean at all times, is one cause. Another is an over-packed cylinder, or a cylinder not firmly riding the bearers on the impression with a full form on the press. With the cylinder firmly on the bearers, looseness in the cylinder boxes is taken up and a possible cause is removed. The tail end of the form

may be printing after the bed begins to slow down for the reverse, hence being no longer synchronized with the cylinder. The form is the rated capacity of the press in length, and you may get away from the slur by moving the form ahead on the bed and setting cylinder ahead, which changes the position of the grippers relative to bed.

Another cause is possible wear in the bed motion where it begins to slow down, and it may be necessary to refit or put in new parts. And the yoke block may not be properly packed on top. Advise you to get instruction book from the makers and send a printed sheet to them.

### Reproducing Pictures in Four Colors

Can you give me an idea of the equipment necessary and the number of men required to print 10,000 copies of sixteen four-color pictures, each 8 by 11 inches, every two weeks? Would it be advisable to print on a fast job cylinder, on a larger cylinder press, or to use a two-color press? Or would "wet" inks and a rotary press be best? Should one instal his own platemaking and electrotyping plants? How many men would be required in these plants and in printing the plates? What other work can I get to be used for a filler?

If the pictures are to be of highest quality it will be necessary to use coated paper. In this case a medium-size flat-bed cylinder press would be the best selection. The press could be bought equipped with an automatic feeder. Presuming you propose to cut up the sheets and stitch, you will need a paper-cutting machine and a wire-stitching machine. You will also need patent blocks on which to mount the plates. Everything that is needed can be bought for less than \$10,000.

You will need two men to start; one should be a high-grade color pressman. As the business grows you may find it advisable to use a two-color press or a rotary press. You may note the possibilities of "wet" ink in the color pages of the *Ladies' Home Journal* and similar publications. At the start it would not be advisable to instal your own photoengraving and electrotyping plants. Have one set of halftones made and eight sets of lead-mold electrotypes. Do not print from the halftones. The type matter should be set on composing machines. As for other work to be had as filler you might consult the secretary of your local typothetae or the secretary of the employing printers' association.

### Paraffin Spray

Can you tell us where we can get in touch with the manufacturer of the paraffin spray? We have a three-color press of our own manufacture and have been experiencing some trouble with the drying of the ink on heavy forms.

The Acme Gear Company, 701 Wood Street, Philadelphia, is the maker of this useful device to prevent offset and assist the drying of the ink. Address a letter to this firm for information.

## Hell-Box Harry Says—

By HAROLD M. BONE

Supporting a *heavy form* in the evening has caused many a suit to go to press in the morning.

Even an *upright piece* of type sometimes falls into the gutter.

Publishers of city directories believe in doing a *large volume* of printing.

When the bills come due the boss claims that his wife is suffering from *overequipment*.

There's no use trying to set a *fake advertisement* with *straight matter*.

Gage-pins are impudent things—they *always stick their tongues out*.

Compositors and their type both spend a lot of time on their *feet*.

Would you refer to a suicide by drowning as a *ripple finish*?

A drifter thinks it is necessary to *wander* from one place to another in order to become a *journeyman*.

*I wonder what the people had  
To help to make them think  
In days of long ago before  
The birth of printers' ink?*





### Blur at Rear Corners

I am sending a sample of a sheet recently printed on a pony press. I would like to know the cause of blur on cuts in the outside corners.

As no gripper marks are visible on the section of the sheet sent we presume the blur occurs at the rear corners. It is common for a heavy sheet to bulge on an open form at the rear end and to wipe the edge and cause this sort of a blur. This may be prevented by driving brads in the furniture back of the spots that blur with the heads of brads low enough to miss inking.

### Le Page's Glue and Dextrin

I have on hand a job to be printed on heavy-weight enameled book paper. It will be necessary to paste or glue swatches of waterproof material, 1½ by 3 inches in size, onto the paper. What paste or glue can be used?

Use Le Page's glue or dextrin, thinned out to the consistency of mucilage.

### Zinc Overlay

Will you tell us where we can get information on the zinc overlay? Also, is this zinc overlay as practicable for a small shop as the various other mechanical overlays?

We are unable to state who handles the zinc overlay originally sold by Gilbert, Harris & Company. The zinc overlay, properly made and used, has no superior, but it requires more skill and care than the chalk overlay. The latter is the more popular because cheap, easy to make, and quite effective. While the chalk overlay grows in popularity, the zinc overlay is rarely seen in the printing plants today.

### Electric Sheet Heater for Platen Presses

Can you give me the name and address of any firm which manufactures an electric sheet heater for use on a 12 by 18 Miller or Kluge or both? This information will be appreciated.

Little Wonder Electric Sheet Heater, Medinah Building, Cleveland, Ohio.

### Various Questions

Should the bed bearers on an old press be set .918 inch or less? Should the packing be higher than the cylinder bearers? What is a good speed for register work? Should guide lifts be retarded? Isn't the cylinder drag brake (mounted on drive side of the drum) a help to keep slurr out and keep the press in register?

They should be set .918 inch. The sheet to be printed, regardless of its thickness, should not be more than .003 inch above the cylinder bearers. Good speed for a 35 by 55 press is 1,200 impressions an hour on close register work. The drop guides should raise as soon as the grippers close on the sheet. If early the sheet sneaks under, if late the drop guides may kick the sheet back. The segment on the cylinder, the teeth of which engage with the register rack on the bed and the rack, is a device to start the cylinder on the im-

pression moving in unison or at the same speed with the bed of the press.

### Register on Wavy Paper

Enclosed find envelopes and letterhead, both in two colors in close register. We had trouble with the register because of wavy stock. Is there any way to preserve register when the envelopes and sheets are wavy?

In the case of the envelope, it should be fed flap up and three grippers should be used, one close to the end gage and the other two as close as possible to the im-

### Observe the Hen

What does the hen do when worms are scarce? Stop her scratching? H—l, No! She scratches and scratches, and her reward is all the worms her gizzard can desire.

Now, let us observe some business men. What do they do when business is slack? Stop their advertising? Yes!

Surely to goodness! O business men, are we less wise than the scratching hen?

From a folder by The Dubois Press, Rochester, New York

pression. All three grippers should be straight and striking the envelope with the same pressure. Strings are stretched across, one below and the other above the impression. In addition fenders of cardboard should be glued next to the three gages and tilted so as to hold the envelope edge close to the tympan. Bits of cork or rubber glued close to the tips of the fenders will help to hold the envelope securely for register. Similar precautions are necessary when feeding sheets for close register. Auxiliary grippers are very helpful. The stripping devices should be in the same position during the two runs and both runs should be made at same speed.

### Dull-Finish Oil Ink for Water-Color Effect

May we have the name of the ink manufacturer who is making the dull-finish oil ink which yields the effect of water color?

The American Printing Ink Company, Cincinnati, claims that its line of Dull-finish inks does this very satisfactorily.

### School of Printing

I have worked on platen presses and the Autopress, but want to learn the job cylinder and larger cylinder presses? Can you tell me where? I will gladly spend time and money to learn. Can you help me?

You may find your opportunity in the School of Printing, Carnegie Institute of Technology, Pittsburgh.

### Offset Trouble

You will notice in the enclosed sample that the vertical lines in color have shown through on both edges on the red, orange, and blue where heavy rules back up. All these folders were run front and back with enough time in backing so that there was no offset. One folder was slipsheeted, two days of drying time given between each backup, it was cut and scored with slipsheets, and still the inks showed through where the rules back up. Is there any remedy?

The remedy is either to use halftone inks, which dry hard and more rapidly on this coated paper in autumn when there is no steam heat and the humidity is excessive, or add a little drier to the inks you used on these jobs. These inks probably would dry all right in midwinter with the humidity lower and steam heat on. Too bad these really handsome jobs were soiled by set-off in the cutting and folding.

### Black Will Not Dry on Greasy Gold

Enclosed find sample of job. The black would not promptly dry on the gold, and set-off. We are erasing the set-off marks and interlaying with tissue to prevent further set-off. How may the set-off be avoided? Are paraffin sprays made for cylinder job presses?

Send proofs and paper sample to the inkmaker, and get a gold containing minimum of grease and the proper black to print and dry on gold. Write Acme Gear Company, 701 Wood Street, Philadelphia, about the paraffin-spray device.

### Tint Bases

We print many jobs requiring a tint base, and we mix these tints ourselves with the basic color and mixing white, but almost invariably we are troubled with roller marks on the job. Is there anything we can put in these tint inks to prevent these roller marks? The rollers do not reverse on the form.

This trouble may be caused by having rollers set too low or the form over type high. It may also be caused by the choice of the wrong tint base. Mixing white is a job ink and is not suitable for the tint base when printing on coated papers. A tint base more like halftone ink is required, and such a tint base, consisting of soft varnish and alumina hydrate and magnesia, may be had. In most cases mixing magnesia is superior to mixing white as tint base on other than coated paper. For opaque tint base cover white is best.

### Sequence of Colors

Enclosed find sample of card printed in four colors. The engravers insisted on carrying all colors under the gold plate. We are not satisfied and will appreciate your criticism.

The better way is to print the gold bronze first. Make the color plates so the openings in them allow the gold to show through as required and so no color prints over the gold more than absolutely necessary. In this way you will retain sharper outlines required for snappy effect.

# You Need This New Information!

## Mechanical Equipment

1 K. Booklet, "Lithographers' Manual," by the Advance Manufacturing Company. Gives information concerning the Poggel two-in-one paper conditioner.

2 K. Circular, "Superior Auxiliary Saw, Model B," by Barnhart Brothers & Spindler. Describes and illustrates advantages of saw.

3 K. Circular, "Announcing the C. & G. Typehi and Router," by Cheshire & Greenfield Manufacturing Company. Complete facts regarding company's new router.

4 K. Booklet, "Handbook on Stitching Wire," by Chicago Steel and Wire Company. An exhaustive treatise.

5 K. Circular, "Filling a Long-Felt Want," by Charles Fitzgerald. Describes the Fitz angle lockup, an ingenious method of securely locking type and plates at any angle.

6 K. Circular, "Hand This to the Man Who Makes Holes in Paper," by the E. P. Lawson Company, Incorporated. Information on the company's complete line of punching machines and equipment.

7 K. Circular, "The Cut-Filing Problem Has Been Solved," by Lin-May Company. The Equipto vertical system of filing cuts.

8 K. Broadside, "Here Is Evidence, So Judge for Yourself," by Monomelt Company. A convincing series of testimonial letters from newspapers which use the Monomelt system for typesetting machines.

9 K. Circular, "M. & W. Type-High Hand Planer," by Morgans & Wilcox Manufacturing Company. Also describes this firm's iron newspaper bases, etc.

10 K. Circular, "M. & W. Safety Lock-ups," by Morgans & Wilcox Manufacturing Company. Also describes the M. & W. cylinder-press locks and iron furniture.

11 K. Circular, "Knife Grinders," by the Morgans & Wilcox Manufacturing Company. Also describes M. & W. paper-cutters.

12 K. Circular, the "M. & W. Furniture Cabinets," by Morgans & Wilcox Manufacturing Company. Facts and pictures.

14 K. Series of circulars, "Full Automatic Feed Knife Grinders," by Samuel C. Rogers & Company. Complete specifications and illustrations of various models of grinders.

15 K. Folder, "Cut Your Paper Faster and Better," by Samuel C. Rogers & Company. Details of the type F grinder.

16 K. Circular, "Are You Using the Correct Fastener?" by Edwin B. Stimpson Company. Shows various types of rivets, eyelets, grommets, etc., produced by this firm.

17 K. Booklet, "Utility Pure Air Humidizer," by Utility Heater Company. Complete information concerning the Utility humidifying system, with testimonials.

## Paper and Cover Materials

18 K. Folder, "Price Lists Are Wearproof on Albemarle Cover," by Albemarle Paper Manufacturing Company. Printed sample.

19 K. Folder, "Sturdy Envelopes of Albemarle Cover," by Albemarle Paper Manufacturing Company. Suggests use of this stock for strong but inexpensive envelopes.

20 K. House-organ, "Selling Blotters," by Albemarle Paper Manufacturing Com-

*Glance through the titles of current printed matter given below. These writings have been prepared for your assistance. They will cost you but five minutes of time and the stamp you use. Fill out the coupon, mail it to "The Inland Printer," and the postman will bring you the printed specimens which you have requested*

pany. An interesting publication crammed full of blotter-sales ideas as well as unusual layouts; valuable to every ambitious printer.

21 K. Broadside, "A Remarkable Folding Coated Paper—Velour," by Allied Paper Mills. Specimen of a new folding paper.

22 K. Catalog, by the L. L. Brown Paper Company. Lists various kinds of paper produced, with complete information on each.

24 K. Booklet, "Certified Papers," by the L. L. Brown Paper Company. Gives complete details of this company's new and unique system of guaranteeing its product.

25 K. Folder on "Butler's Ambassador Enamel," by J. W. Butler Paper Company. A beautifully printed sample.

27 K. Folder, "The Way of an Eagle," by Crane & Company, Incorporated. Printed specimen of Crane's bond.

28 K. Sample book, "Filing Index Bristol," by Crocker-McElwain Company. Another striking example of paper-company ingenuity, the cover being die-cut so as to resemble the top of a specimen file with the various colors of stock contrasting.

29 K. Booklet, "Some Facts You Ought to Know About Tympan Paper," by Cromwell Paper Company. An interesting and valuable booklet on the subject, with special reference to the unconditionally guaranteed tympan paper made by this company.

30 K. Sample, "Cromwell Junior," by the Cromwell Paper Company. Specimen piece of Cromwell tympan brought out in smaller size and scored to facilitate application.

31 K. Booklet, "Uncoated Facts on Coated Paper," by Louis Dejonge & Company. Helpful information on coated-paper costs.

33 K. Portfolio, "The Inside Story," by Gilbert Paper Company. A novel demonstration of the various business forms.

34 K. Broadside, "Announcing the New Color Range of Hammermill Cover," by Hammermill Paper Company.

35 K. Booklet, "Hammermill Laid Antique," by Hammermill Paper Company. Different weights of this new stock.

36 K. Circular, "The Signal System," by Hammermill Paper Company. Suggestions for letterheads and business forms.

37 K. Sample book, "Library Buckram," by Holliston Mills, Incorporated. Contains small samples of all colors and patterns.

38 K. Color chart, "Holliston Gummed Hollands," by the Holliston Mills, Incorporated. Available colors in gummed Hollands.

39 K. Broadside, "It Helps Your Business to Specify KVP Cornstalk Bond," by Kala-

mazoo Vegetable Parchment Company. Presents advantages of this cornstalk paper.

40 K. Folder, "Stability," by Lee Paper Company. Specimen of Emblem bond.

41 K. Portfolio, "Waregold Portfolio," by McLaurin-Jones Company. Specimens of fine printing on Waregold and Wareplatinum (gold and platinum finish) papers.

42 K. Folder, "Triton Bond," by Oxford Miami Paper Company. Printed specimen.

43 K. Broadside, "Tuscan Cover Has a Practical Finish," by Peninsular Paper Company. Specimen of Tuscan cover.

44 K. Sample book, "Laurentian," by Reading Paper Mills. Six colors of stock.

45 K. Broadside, "Na-Fo Safeway Mailers Proved 99.5 per Cent Perfect for Safety in Mailing," by Safeway Sales Company. Details and specifications of a mailer which practically guarantees safety.

46 K. Portfolio, "And Now—Three New Colors in Rhododendron," by Strathmore Paper Company. A valuable collection of printed specimens showing the effects of the various Laurentian colored stocks.

47 K. Portfolio, "Strathmore Emissary Text," by Strathmore Paper Company. Another good collection of fine work.

48 K. Demonstration book, "Matched Business Stationery on Strathmore Snowdrift," by the Strathmore Paper Company. Printed specimens on Snowdrift stock.

49 K. Demonstration book, "Strathmore Multicopy Bond," by the Strathmore Paper Company. Printed specimens.

50 K. Circular, "Salesman's Buck Fever—an Opportunity to Sell Printing," by the S. D. Warren Company. An interesting discussion on the importance of Warren national advertising in helping sales.

## Type and Typography

51 K. Folder, "Bernhard Gothic Medium," by American Type Founders Company. Shows various sizes of this sans-serif new type face designed by Lucien Bernhard.

52 K. Folder, "Advance Showing of Zepelin (Kabel Bold Inline)," by the Continental Typefounders Association, Incorporated. Presents various sizes of this interesting new sans-serif display letter.

53 K. Booklet, "The New Intertype Bodoni Modern," by Intertype Corporation. Shows this and other faces of the modern Bodoni family of type faces.

## Miscellaneous

54 K. Booklet, "The Denham Costfinder for General Managers," by Denham Cost-finding Company. Discusses finding of costs and describes the operation of Denham cost systems. Of interest to plant executives.

55 K. Book catalog, "Practical Books About Printing and the Allied Trades," by The Inland Printer Company. Lists authoritative books which are helpful to persons engaged in any branch of the printing industry or allied fields.

56 K. Booklet, "Training Plans for Junior Executives," by Metropolitan Life Insurance Company. A complete survey of plans used by large organizations for further education of promising young men in their employ.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive a copy of Nos. . . .

Name . . . . .  
Address . . . . .

# SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

RAMIRO LAZANO, Laredo, Texas.—Your blotter "Geirfalte" is exceptionally well designed and impressive, and the colors are excellent.

VERWEY'S, Rochester, New York.—"Verwey Versatility" is attractive, effective, and characterful, a mighty fine booklet in every respect, including typography, paper, and presswork.

H. D. WISMER, San Diego, California.—Your blotter for Frye & Smith, "Without Printers," etc., is attractive and impressive, the color scheme, light blue and dark brown on light olive stock, being unusual and effective. The border is ingeniously worked out.

ALBERT E. GREENFIELD, Brooklyn, New York.—The enclosure "Now is the Time to Sell" is effectively laid out. While we do not object to the Neuland and Eve in the display we feel that the text matter should have been set in a clearer face, and also that the rules are needlessly heavy.

MONROE F. DREHER, INCORPORATED, Newark, New Jersey.—Your letterhead is class itself, and the same goes for the tiny booklet "The Puritan Hat Pierced With an Arrow." Both are full of character and punch too, and the latter in spite of the fact that eccentric or extra-bold modernistic types are not employed. They show what real artistry may accomplish.

The booklets "Arcturus" and "The Romance of Pioneering" are impressive and have unusual original and attractive features.

METCALF-LITTLE, INCORPORATED, San Francisco.—"How Tall Is Your Advertising?" above which line the name of the individual recipient is printed on the cover, is a handsome and impressive brochure. The front and inside spread are particularly good, the shaping of the latter in the form of bowl or urn being unus-

other. Aside from the specimen lines the display should have been in one style of type. Too many cooks, remember, spoil the broth.

A. H. WILSON & COMPANY, Boston.—Your typography and layout are characterful, display forceful, and presswork the very finest. Besides, you are expert in the use of color. Even where you employ some of the eccentric type faces of today—we assume, from the character of your work, only upon demand on the part of misguided customers—you use them with restraint and in such a way as to make the best of it. Outstanding in the latest package you have sent are the folders for the Tileston & Hollingsworth Company, papermakers, which are impressive and full of character.

JOHN S. CORRELL COMPANY, Easton, Pennsylvania.—From the blotter "The Distances," which is sane but inane, to the one headed "Printing," which shouts in grating tones, there are possibilities in the use of good-looking types forcefully displayed in effective layouts which it would be well for you to consider. Your letterhead is interesting as to layout, but would be more attractive and effective if the name line were set in a well-designed bold roman. The monogram under the main group supplies sufficient ornament, and the band of border should



In the original of this interesting business card by Karl F. Tiedemann, Kansas City, Missouri, the rules were in red and the raised-type matter (thermography) in a medium blue

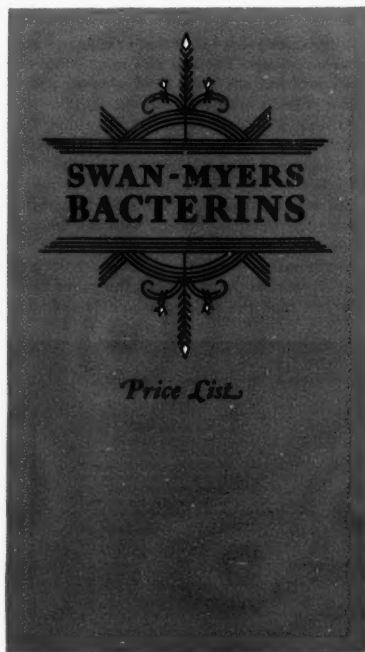
ally interesting and impressive, as our reproduction of the item demonstrates.

SAMUEL E. LESSER, Philadelphia.—We have enjoyed examining the package of specimens recently sent us. They are high grade in every respect, among the best, in fact, that we receive. The package label for the Ketterlinus Lithographic Manufacturing Company, your own employer, is especially fine, the use of Bernhard flourishes in connection with the main group being both original and effective.

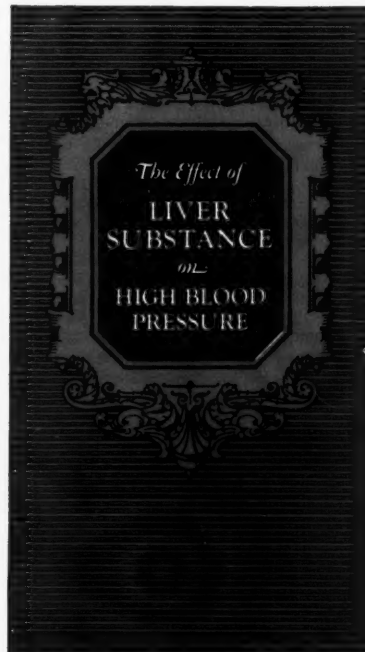
FREDERIC NELSON PHILLIPS, New York City.—Your stationery forms, letterhead, label, envelope, and proof envelope, in all of which the same design motif is apparent, are remarkably fine. Outstanding typography is set off by good papers, and the result achieved exemplifies quality in the nth degree.

ACKERMAN COMPANY, Los Angeles, California.—Your announcement set in Eve has punch as a result largely of the design being on the slant with respect to the page. While this is something which must not be carried too far, and which we consider might well be applied to important headlines rather than text, we do not feel that in this instance the handling is objectionable. Eve is not a very clear face, and for large amounts of text matter should be avoided, especially when, as in this case, the size used is necessarily small.

ENRIGHT-FREEL TYPOGRAPHIC SERVICE, Kansas City, Missouri.—There is a confusing effect about your blotter "Something You've Never Had Before" which would be obviated by the use of less ornament. The ornament used is so ostreperous that the type has hardly a chance, and the three styles of type, all decidedly different, used for the display—aside, of course, from the lines showing the styles—work against each



The front page of another effective Swan-Myers enclosure folder. This folder was printed in a soft, light green and black on white paper

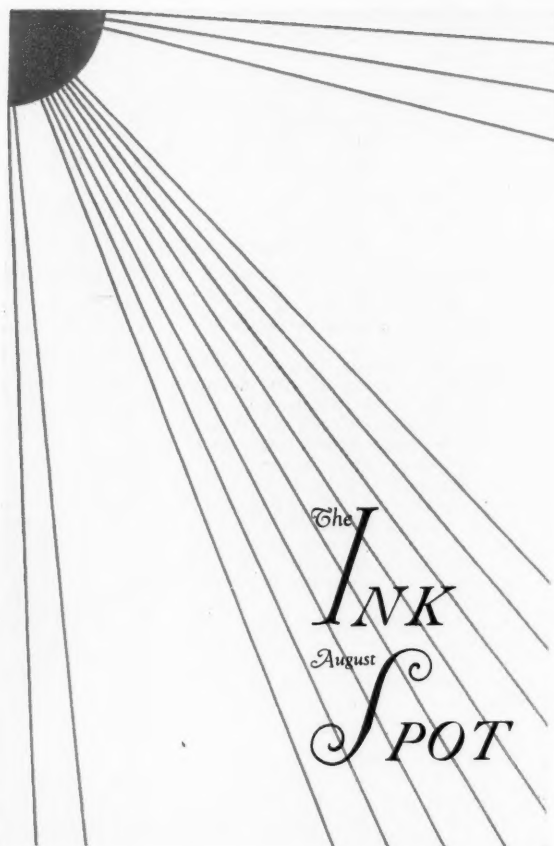


Title page of folder issued by the Swan-Myers Company, Indianapolis, originally printed in a dull chrome yellow and black on buff paper





Striking cover from house-organ of Mid-West Paper Sales Limited, Winnipeg. With the lettering and triangle printed in rich yellow and the other parts of the design in light green on dark-green leather-grained stock, the original is most decidedly impressive and handsome



Another remarkably good house-organ cover. On the original, produced by M. P. Basso & Company, New York City, the decoration was in gold and the type matter in black. A mottled cover stock dominated by green and accentuated with a soft shade of purple was used

be eliminated. It is a blemish, and adjacent to the monogram it makes the effect seem cluttered and overornamented at that point.

THE BARRETT PRINT SHOP, Kansas City, Missouri.—Specimens submitted by you are excellent, your own business card being especially fine. The letterhead is well arranged and impressive; in fact the only suggestion we have for improving it concerns the decorative band and panel combined with it, which are rather heavy and pronounced. The point is a suggestion only, a warning so to speak, for the job has been unusually well done. The companion envelope is not so good, the type matter being quite too small and weak in relation to the decoration and to the weight of the letterhead. There should be greater consistency. Your presswork and taste in the use of colors are commendable.

STORER PRESS, New York City.—"Beacon Blankets, 1929" is a fine catalog. The typography has a fresh and modern look, yet none of the eccentric and illegible faces many erroneously think are essential to modern typography are employed. Illustrations, of which there are several in full color on each page, are exceptionally well done. A striking cover, the illustration of which is distorted, is impressive nevertheless, particularly because the title in a circle near the top is clear. There's a lot of character in the unusual layout of the title page, on which stars in color, suggesting a circle around the squared type matter and illustration, give an unusual touch. We consider the rules above and below the signature too pronounced—weak points in an otherwise handsome and impressive page.

WILLIAM WEAVER, Vancouver, British Columbia.—In general layout the letterhead you submit, printed in green and black on yellow stock, is interesting and reasonably effective. Following the same layout, improvement would result if the band of ornament were somewhat narrower and so less pronounced, and if the squared group of four lines of roman caps were in upper- and lower-case a size larger than the caps now used. Understand, this suggestion does not mean that the appearance *in toto* would be better, as it probably would not be, but in lower-case there would be a much greater chance of the matter being read. An extra lead could

be introduced just below the main line to excellent advantage. There is also more space than necessary just above the band in color, and the color is just a little dead-looking.

HULL PRINTING COMPANY, Meriden, Connecticut.—Your booklet "The Meriden Printer" is effective, layout and display being excellent. While the Ultra Bodoni harmonizes better perhaps with the decorative features, which approximate the effect of Navajo weaving, than the Garamond Bold, large sizes of which are used for the initials—which more than anything else are responsible for the punch the pages have—we feel that one style of display should have

**SEPTEMBER**

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

**THE DU BOIS PRESS · Rochester · NY**

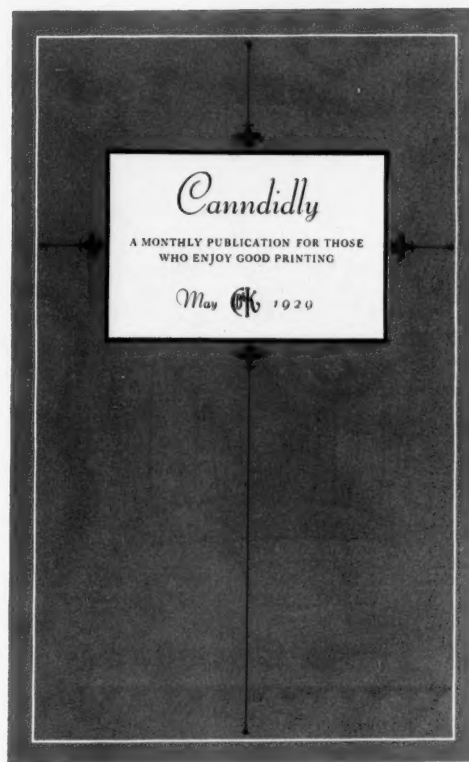
NEW YORK CITY ADDRESS · 110 WEST 34TH STREET

Blotter by The DuBois Press, Rochester, New York





Subtract its motif, and the sweetest melody ever composed becomes only a collection of meaningless sounds. Take out the merchandising idea behind it, and the most effective direct mail campaign ever written becomes nothing but an assortment of papers, colors, type-faces and inks. It's the PLAN that makes the MUSIC



An effective layout and an unusually interesting copy slant distinguish the folder of and by the Edgar C. Ruwe Company, New York City, which is reproduced approximately one-half size above

In light blue and black on white, the original of this house-organ cover by Cann Brothers & Kindig, Wilmington, Delaware, gives a very impressive effect, and one that is most dignified

been used throughout and that the contrast between the Garamond and the decoration would be less pronounced or objectionable than that between the Garamond type and the Ultra Bodoni. The toned India-tint paper is very suitable, especially considering the strength of the ornament and much of the type, which would be rather stark if printed on white stock.

ALPERT PRESS, Brooklyn, New York.—As a novelty your new letterhead in drab gray and yellow-orange may satisfy you for a time, but our guess is that it will not be for long. There is no significance in the row of geometrical figures atop the rule which runs across the sheet at the top, and in such disorderly array the effect is displeasing. The color scheme is too

drab. While there is evidence of ingenuity in the use of the "p" in "Alpert" in the first line to start the word "Printers" in the second, the type used being Parsons and the character one of those having descenders of extra length, one doesn't get the significance of the thing at first glance. Clarity is the priceless ingredient of all good typography, and it applies to the handling of type as well as the letters themselves. Ornament which overshadows the type matter is another weakness of the design; in fact, both the band across the top and the rules across the bottom are much too heavy.

S. A. JARRETT, Wanganui, New Zealand.—While the front of the folder "Atalea" is neat, attractive, and rather effective, we consider that

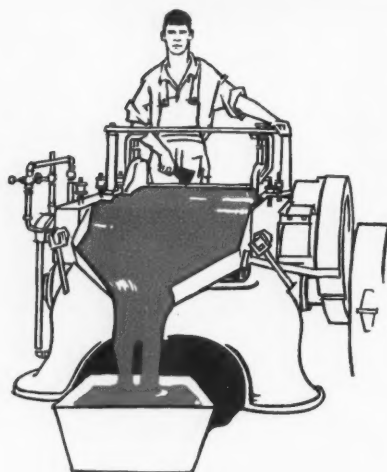
it would be better if the cutout panel through which a picture shows from the page underneath were lower and the title at the top larger. The matter in the lower right-hand corner is also too small, the effect on the whole suggesting the shrinking-violet type of advertising. The text on the inside, set wholly in capitals, makes slow reading, and the group does not conform with the proportions of the page. It should have been set in upper- and lower-case without ornaments and extra space between sentences, and the measure should have been narrower so that the distribution of white space, of which there is an excess up and down, would be more uniform and pleasing. Except for the ornate irregular and broken outside border the Chronicle label is very good. A simpler and less ornate border ought to have been used.

BROWN-BLODGETT COMPANY, St. Paul, Minnesota.—There is genuine artistry in the cover of the new bulb catalog of Holm & Olson. It is infinitely more characterful and impressive than the one on the 1928 edition, which you did not print. It is fresh and modern too, yet there's nothing the least bit eccentric about it. We regret that the colors used on both the old and new designs are such as to make a satisfactory reproduction impossible, as we would like to show them. No less striking than the improvement in the cover is that of the text pages. The Caslon italic is infinitely better for the heads than the Cooper Black used in the previous issue, which doesn't fit in at all well with illustrations of beautiful flowers printed in full color. The old-style bold-face used for the names of the varieties at the beginning of each descriptive




Blotter by Enright-Freel Typographic Service, Kansas City, Missouri

## Ready to Serve You




**from Houston,  
Texas**

*On the original of this page from a folder of the Howard Flint Ink Company, Houston, blue was utilized for the man's overalls*



### SAHLIN'S TYPOGRAPHY

BEING EXAMPLES  
OF DAILY WORK  
FROM HIS SHOP  
AT 296 DELAWARE  
AVENUE, BUFFALO  
N. Y. WHERE TYPE  
IS HAND SET AND  
CAREFULLY DONE



*Cover of a booklet by Axel Edwin Sahlin, advertising typographer, Buffalo, originally printed in light blue and brown on terra-cotta-colored stock*

paragraph is also infinitely better than the hard modern letter used in the 1928 book, especially considering the fact that text matter is six-point.

EARL C. TRIPP, Pasadena, California.—Your removal notice is a good one. The illustration is amusing and sure to arouse interest. While the lettered name group has a lot of character, it is a little confusing; the suggestion of its being so, however, is as an admonishment rather than an adverse criticism of the item in question. After all is said and done to emphasize the importance of effect and attention, the fact remains that type, and, of course, lettering, were made to read. By raising the illustration somewhat a little more white space could be introduced above and below the type matter, and it would help. The September calendar, easel form, is very good, but we consider the flourishes at the top of the one side detrimental rather than helpful. With the illustration and initial the page would not be static without those flourishes. We suggest the possibilities of having arranged type matter in a more shapely mass; the last two lines, being so extremely short, make the contour of the group awkward.

Charles S. Downs, SWAN-MYERS COMPANY, Indianapolis.—The specimens of your direct-advertising forms are uniformly excellent; they are especially interesting and forceful as to layout, and the quality of the presswork is the best, as is naturally to be expected with such concerns as the Hollenbeck Press, Evans-Winter-Hebb, and the Typographic Service Company doing the work. The cover design for your catalog of pharmaceuticals and biologicals, as printed in green, silver, deep red, and black on white paper, which shows only in the reversed title panel, this being printed in black, is striking, original, and attractive. We regret that such a light weight of paper was used for the text

matter, as in consequence of its translucency the printing shows through to some extent. It is the only fault worth mentioning in any of the specimens. Quite possibly the use of such a light weight of stock was justified for business reasons and in view of the number of pages in the booklet, there being 152. Another especially interesting cover design is found on the booklet "New and Outstanding Products," the excellence of which is also matched by the three

striking folders done by Hebb, "2,000 Doctors Ordered This Cabinet," "To Help You Get Through Quicker," and "Just One Thing to Do," the layout, display, and typography of which are outstanding.

FOSS-SOULE PRESS, Rochester, New York.—The yearbook of the National Association of Cost Accountants is a commendable piece of work in spite of the extra-bold Bodoni used on the cover. While probably in a newspaper advertisement surrounded by others the face would have merit in attention-attracting power as a result of its blackness and pronounced character to compensate for its ugliness, certainly on the cover of a booklet such as this with lots of white space, and where it is not in competition, a bold-face like Garamond or Cloister would be infinitely better, as it would be better-looking and objectionable to a fewer number. Another thing—the character and color of the paper used call, it seems, for a type of softer outline. The page is well designed, although there might have been a little more space around the emblem, which in gold, by the way, is not very clear. A blue or green would have been better in our opinion, although possibly the gold has special significance or was demanded by the customer. The border of the text pages is rather strong in relation to the typography, but on the whole these pages are well handled and the presswork, in keeping with your standards, is high grade. Your advertising booklet "Faithful Service" is unusually fine, the cover especially.

LESTER E. PLIETZ, Cudahy, Wisconsin.—As you do not indicate which of the two settings of the Emil Daehling circular is your work, we do not know whether to commend or condemn. However, on the whole there is little difference in merit despite the wide difference in the types and handling. One is a painfully conventional



*Unusual and forceful folder title page from the advertising department of Swan-Myers Company, wholesale pharmacists, Indianapolis*



With the lettering in red and the decoration in light blue on still lighter blue stock, this cover design from the house magazine of the University of Chicago Press makes a striking impression

and also inane setup of unobjectionable types, and the other a layout that in general has punch and which circumvents conventionality, but it is featured by a heading in one of the ugliest type faces and text set in exceptionally black and illegible type. If we were the advertiser we would take the latter job. However, we would much prefer type of traditional design if the form were displayed and laid out in such a way as to have attention value. One reason why we see such a great use of eccentric and, of course, distinctive types today is because so many typographers and layout men are lazy. The centered style is easiest to use. Now and then in the mass of advertising we find examples which evidence the possibilities of layout and display—in which white space is used in new ways and the units placed differently, and in which the important display is big compared with the text—in connection with attractive and legible types. These are the kind for which you should strive.

ALBA PRINTING COMPANY, Oklahoma City. —While your two blotters "Blot Out the Past" and "Increase Your Business" are neat and readable and so cannot give a bad impression, we consider the display too weak. There is too little contrast between the display and the text matter as a rule, and so they are lacking in punch. It is well to make the one or two most important features of a blotter outstandingly prominent. The point applies more especially to the second one named, where the head is only one size larger than the text. The effort to increase its strength by underscoring was successful in but slight measure, and as a rule under-

scoring for the sake of emphasis should be confined to lesser display; the largest line in a form can scarcely be said to be affected by the practice. If, therefore, some of the space around the signature and across the bottom were added



Fresh and interesting page from a wee booklet by the Morris Reiss Press, Brooklyn, New York

The Meriden Printer

A

## THE MODERN REQUISITE

DEALER in trunks says

that women who traveled abroad this summer took only one trunk in place of three or four they found necessary years ago, due, he says, to the compactness of modern dresses.

But there is another reason just as valid, we believe. Women nowadays won't be bothered with a lot of luggage which requires much looking after and so wastes precious time.

Convenience and speed are terms that speak as imperatively to the modern woman as to her husband or brother. This is unquestionably a speed age.

And so it is with advertising. "Be brief and make it snappy!" is the motivating thought of the copy-writer today. The trend is revolutionary. Remember the magazine ads a few years ago. Page after page was packed in small print. Then people apparently had more time to read. Now their reading must be taken at a glance.

And its appearance must attract to gain even that attention. That is why so much stress is placed on layouts whose chief object is to stop the reader. And so it is that the typesetter has given way to the typographer. We are specialists in producing advertising material that is attractive and interesting.

EVERYONE EARLY SCORES A SUCCESS IN ACCOUNTING FOR HIS FAILURE.

Large initials handled in this way add distinction to typography. A page from the house-organ of the Hull Printing Company, Meriden, Connecticut, originally printed in black and orange on rough India antique stock

to that across the top the main display line could have been a size or two larger. As a rule you space too widely between words, and spacing between lines is too close in the italic sub-head of "Blot Out the Past." One-point leads, furthermore, could be added between the lines of roman. Nothing in effectiveness is gained by setting the signature of this blotter in Copperplate Gothic, and considerable in the way of appearance is sacrificed. If a change is desired which size is not deemed sufficient to give, then changing to the companion bold-face of the type otherwise used seems preferable; it is more effective and at the same time more pleasing.

MORRIS REISS PRESS, Brooklyn, New York. —You have the knack of doing the ordinary little everyday things in printing, cards, enclosures, etc., in out-of-the-ordinary and sometimes extraordinary ways. Indeed, the only thing we seriously dislike about the specimens most recently submitted is the extensive use of a certain so-called modern type face for which, frankly, we have a decided aversion. Take it for prejudice or a sound stand, as you like, and govern yourself accordingly. The face is used for one line of the title page of the small booklet "Woman" which we like very much, and since there is just the one word and the type harmonizes so beautifully with the illustration we do not consider it objectionable there. In fact the page is full of character. Its use there and on the beefsteak-dinner card for the Maimonides Lodge, as well as in other specimens of the collection, is a different matter. There are occasions, rare, of course, where a line of the face is

## I WONDER WHO'S *Selling Him Now*

WHAT happens when an old customer changes to a dead account? Who's selling him now? An old customer usually buys from force of habit. He deals with you because it is the easiest thing to do. He forgets the years of satisfactory connections. Little dissatisfactions loom up like a telephone pole on a dark night. Someone new is trying to sell him—your old customer—everyday. The slightest reason may be grounds for divorce.

What to do?

Let's keep our old customer sold. Aren't all your old accounts worth keeping? Don't you need some suggestion on how best to hold them? Wouldn't it be better to change "I wonder who's selling him now" to "I am"?

## EVERY BUSINESS NEEDS A *Catalog-Booklet*

HAVE you a package of safety pins?" inquires Mrs. Judson. The clerk accepts her dime and wraps up the package. That is the beginning and the end of the sale.

Something should be done to cultivate the buyer of the single purchase. He or she should be told about

in our opinion quite all right, but to set any considerable amount of copy in it is to challenge people not to read. Besides, it's ugly, and there are other eccentric faces in the same category. On the otherwise very excellent folder "Rosenblatt's Chatter" it is an eyesore, especially as contrasted with the text in Goudy Old Style. We especially enjoy the specimens with which you have also sent the same jobs as done by others, and in every case you have done a better and more attractive piece of work.

MAT. FRIEDMAN & ASSOCIATES, Chicago.—Although the main panel should have been placed somewhat more to the right in the interest of improving the margins, we like the cover of the booklet "Benjamin Franklin" quite well. The title page, however, is ugly. While the face in which the main display is set would do well enough if in the handling of the page there were some feature in keeping, as for instance a border or decoration of like character, in straight center-line design it looks cheap. If a rule band were at the top as well as the bottom the design would have better unity, but without one at the top the one at the bottom overbalances the page. Spacing between words and lines of the subtitle is also bad; if these lines had been set in upper- and lower-case a size larger than the caps now in use the effect of the whole page would be greatly improved. The panel in gray is decidedly too weak. Too many styles of type and lettering cheapen the appearance of the inside pages, which are arranged in a disorderly manner and appear lacking in unity. The pages could have been dressed up somewhat and the scattered effect obviated if there were a rule underneath the items in gray at the top and another like it under the quotation in italic just below, setting these features apart from the

Forceful yet good-looking and readable specimens of typography are these pages from "Impressions," the house-organ of the McCormick-Armstrong Company, Wichita

## GROSSMAN'S HOTEL

NEW JERSEY AVE. NEAR THE BEACH  
ATLANTIC CITY, N. J.

OPEN THROUGHOUT  
THE YEAR.



Title page of booklet by Samuel E. Lesser,  
Philadelphia, Pennsylvania

## *The First Advertiser*

Being an account of sundry merchandising efforts of one Andrew Follansbee and how he came unto great profit.



May 16, 1650—Having but this day op'd a shoppe at the sign of the Blue Duck on Milk Street do praise Godde mightily that much in the way of profit doth accrue from it.

May 17—But one solitary knave of a vendor did enter my fine shoppe this day. Thereat I was sorely beset for lack of business had made me short of temper. Nonetheless I tried mightily to sell him a fine bolt of linen but he with guile did persuade me to buy a farthing's weight of goat's milk which I could but ill afforde. So did my first day passe.

May 20—Now for three days has it rained and few of the dames ventured forth because of the mud that lay everywhere. Save but a pampered child, whose nose ran exceedingly, my fine shoppe has lacked even a visitor.

May 21—This day the sun did shine at the cock's crow and I did rouse myself with fond hopes of fair business. But alas and alack! No sooner did I op' my shoppe then did come a lusty yell from beyond the limits of Milk Street, wherewith a score of arrows made merry down the street. Being a prudent, God-fearing man I seized my

regular text matter. These rules, in consideration of the fact that the drawn matter is wider than the text below, should run all the way across the page. The typographer who designed or set this booklet is not onto his job.

PHILIP A. SYERS, Hamilton, New Zealand.—In the first place you are at a considerable handicap due to the fact that, compared with the newer and better ones now available, the type faces you have to work with are of an inferior sort. Cheltenham Bold, Copperplate Gothic, Bradley, and shaded Wedding Text are at a decided disadvantage when compared with work set in Garamond, Cloister, the old favorite, Caslon, and the smart, new "gothics," which deserve a place in the typographical firmament. In general your layout and display are satisfactory; in fact, if better types were used these features would measure up to average. One weakness is mixing extra-condensed Cheltenham with the regular. Another is the too frequent use of heavy rules as cut-offs and to fill space, as ornament, so to speak. In general these rules are over-black, and you should remember that, while on occasions cut-offs are desirable, white space makes the best division. Endeavor to confine the display of an individual piece of work to one style; it may be a different face than that used for the text if related and especially if of the same shape, but avoid too much mixing, which is a fault with several of the items you submit. An instance of rules and ornaments used to excess is the cover of the program for the annual dinner of the New Zealand Co-Operative Dairy Company. It would be infinitely better if the brackets were eliminated from the sides of the monogram, if the rules around the word "Limited" were done away with, and if the ornament at the end of



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Order Clerks Paper Colling and Estimating  
J. FULLER E. A. DAWE R. H. WATKINS

Bookbinding Design and Finishing Science and Printing Ink  
T. HARRISON C. HARRAP

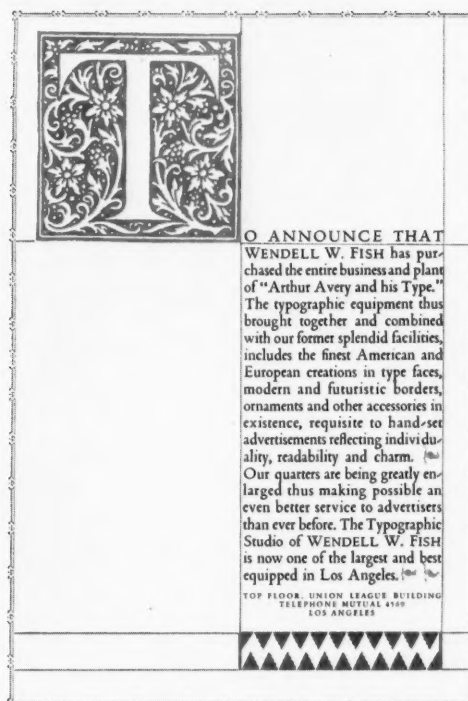
Printers' Readers Salesmanship Printers' Assistants  
A. JENNINGS W. ATKINS H. J. PARKER

Economics Accountancy  
R. G. RADFORD G. F. DAVIES

Design and Advert. Writing  
R. S. SWANTON

Art  
M. J. COCKBURN

and Page Editors [unintelligible]



the first line of the main group were taken out and the line centered. The brackets used as an ornament under the main group are ill-fitting, and the lines are all spaced too closely. Other examples where the same too extensive use of ornament is evident will now be apparent to you. One of them is the testimonial presented to W. Burns Smith, the rules and ornamentation of which fairly smother the type. If the type matter were set larger and in a narrower measure so as to more nearly fill the space and without rules between the lines, the adjacent decorative panel eliminated, and only the crossed border effect printed in blue used, the effect would be much better. The type should always stand out. Too much ornament, as in this instance, cheapens a thing that should be dignified and beautiful. Layout of the Phillips & Wood folder "Good Furniture," set, by the way, in Goudy, which you should use more extensively, is interesting, although here, while rules and ornaments are not so extravagantly used, they confuse one at least when used to fill out the short final lines of paragraphs. The main title would be better if larger and without rules or ornaments in connection with the type. The book mark for the Trinity Theological College is neat and attractive if the type matter is a little too crowded, and the Times package labels are well designed. They would be better if set in Goudy rather than in the condensed Cheltenham Bold. Another neat item, representative of the better-grade typography, is the gummed exhibit label for the local girls' school.

NUTT & COMPANY, LIMITED, Leeds, England.—There are some interesting and attractive items of direct advertising in the large collection which you have sent us and which we appreciate. Your own folder "We Are Twelve" is the most unusual of the lot, we think, the

Unusual layout creates in the page on the left an effect of distinction. It is from a booklet by the London School of Printing and Kindred Arts. At right, an announcement, originally in three colors, by Wendell W. Fish, Los Angeles

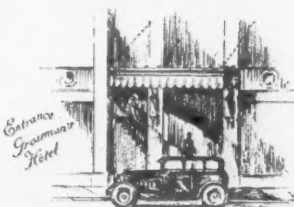
## foreword

Grossman's Hotel, located on New Jersey Avenue near the beach, is recognized as the leading hotel in Atlantic City catering to Jewish clientele.

Since 1898 it has been continuously under the same management. From a small beginning it has grown steadily, expanding from year to year to its present large, modern, stone and stucco structure.

The spacious sun porch and open veranda overlook a broad expanse of green lawn with the ocean as a typical Atlantic City background.

Under the personal supervision of the Grossmans every courtesy, comfort and service is assured its guests.



Text page of booklet by Lesser, the title page of which is shown on the opposite page

layout being very effective. The fronts of the two book blotters would be much better, in our opinion, if plain rule borders had been used. The same weakness for ornate borders, though they are not always objectionably so, is evident in a number of the specimens, notably in the price list for McLintock & Sons, where one of repeated stars is employed. This border suggests a lack of unity, does not tone in with the type, and hasn't the clean look that parallel rules would give. The outer rules on the page which are tabulated are too heavy, and the fact that the joints are so evident detracts materially from the appearance of the book, on which the presswork is first class. Small panels, as on the back page of this booklet, should be placed somewhat above the center of the page, as, when actually centered, because of an optical illusion, they appear to be below and the page to be unbalanced. Here the contrast of the star border and the lettering is particularly pronounced. Although the cover is effective it would be more so if the signature group were in smaller type and narrower measure. The page appears somewhat unbalanced as handled. In one or two other items we note bad joints in the rules, and also evidence of their being worn or having been battered. There is not enough contrast between the display and the text of the booklet "Sunbeams." A similar book, "Wilson Gas Grates," is a great deal better, the cover being especially fine. About the only fault worth mentioning in the handling of the text pages of this booklet, assuming that the type is the best you have, is the front margin, which is too narrow in relation to the others, especially the top. Margins should progress in width around the page in this order, back, top, front, and bottom, whereas in this book the top and back margins, about the same width, are greater than front and bottom.

THE ELM VOCATIONAL SCHOOL, Buffalo, New York.—In general the 1929 edition of the annual "The Craftsman" is commendable. The lettering gold-stamped on the front cover is not professional, of course, being without doubt the work of a student, and as such shows

ornament is used between the two groups about two-fifths of the way down the space between the groups instead of in the exact center, as the ornaments now used appear, an effect of variety and proportion instead of monotony would be evident. Of course with the rearrange-

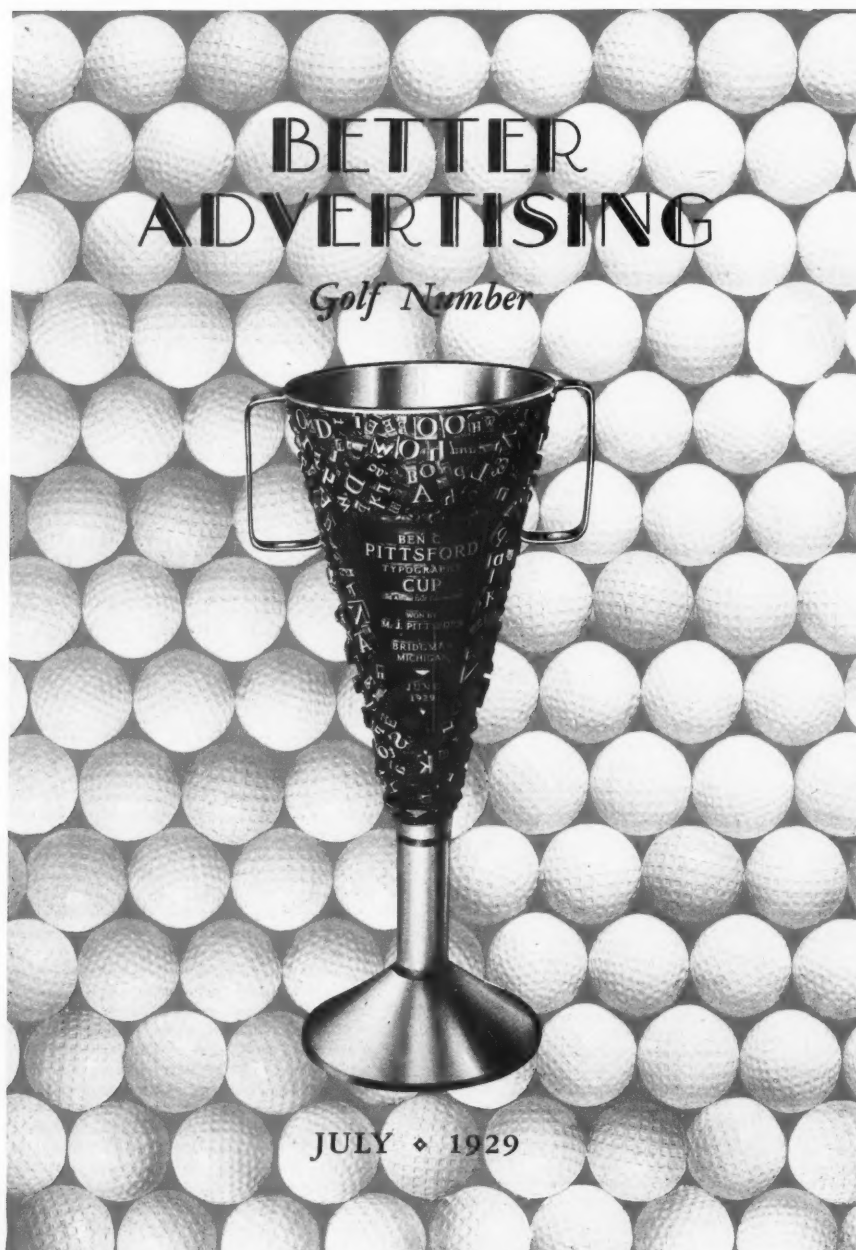
we consider that all having a hand in the work may feel quite proud of the result.

STAFFORD PRINTING COMPANY, Denver.—While one or two of the specimens you submit are rather too eccentric, the letterhead for Wendall Barnett especially, and a few of them are

ordinary, most of the material is top-notch-quality every-day commercial work. Excessive ornamentation, such as on the letterhead done for The Linemen's Store, does not result in effectiveness, but rather lessens it. A simple composition in characterful type or lettering, where there is an effective contrast between the major display and the text, like that on the blotter "Hello, Folks," is what makes the strongest impression. In fact, one of the best rules for effective display is to emphasize as few points as possible in a composition, but to make those count by being markedly more prominent than the body matter and subordinate display. A second color in a simple display with a minimum of ornament is far more telling than the most ingenious setup featuring border and ornament. Where used with restraint and in a definite way and for a purpose, rather than being just thrown in, so to speak, rules may, however, be very forceful and add character and punch to a design. Such is the case on the envelope corner for the Master Printers of Colorado, which in principle is a most simple arrangement. Your best work has been done on the small cards and tickets, most of which are effectively set. It is important, if you are going to use Broadway and similar pseudo-modern faces, that the decorative features used in connection should be in key. Such is not the case on the booklet "The Citizens Plan and Proof," whereon the ornamentation is suitable for type faces like Caslon Old Style and Garamond. The inconsistency is readily apparent and most pronounced.

WILBUR F. CLEAVER, Johnstown, Pennsylvania.—The book "From Cover to Cover," containing a description of important things concerned with printing, should prove an excellent manual for the young students of printing in the printing department of the vocational high school of which you are instructor. It provides an excellent background for later and more extensive study on such subjects as paper, type, ink, rollers, etc. As a booklet it is also commendable. The cover is in general quite impressive, though the main group at the top should be lowered about twenty-four points and the bottom group be

raised to maintain balance in the interest especially of a better distribution of white space. There is too much open space between the two groups in relation to the amount at top and bottom. On a page of the kind, and considering the nature of the text, the words of the title should be started with caps. The subject is a serious one and seriously handled, and beginning words with lower-case is a flippant style. The text pages are quite well handled.



Ben Pittsford, Chicago advertising typographer, scored a "birdie" when he got up this cover for his popular and excellent house-organ. The issue commemorates a golf party at which Ben entertained nearly a hundred friends

promise, but the design as a whole is well worked out. The title page, while neat, would be improved by a manner of grouping that would obviate the equality of spacing between the different sections, which creates a somewhat monotonous appearance. In other words, and to be more specific, if the date line were raised so as to be a part of the title and making two groups of type to the page instead of three the page would be simpler, and by placing whatever

ment suggested in effect the upper group should be somewhat farther down and the lower one raised to balance in order to obviate too great a gap of space between them. Probably the best feature of the work is the interesting page border used throughout, in view of the strength of which, however, a somewhat weaker color should have been used for printing. While the effect of the halftones is not as contrasty as we would like the presswork is nevertheless good; in short,

# THE OPEN FORUM

*This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced*

## Uniform Spelling

IMOLA, CALIFORNIA.

To the Editor:

I noticed an error in that communication of mine about the origin of the sign "30." Capitals "TO" were used instead of the figures "30." I wrote it "30" and it was typed "TO." The third letter of the alphabet is "C," and I think my theory will be found to be correct.

Proofreaders do not always use the same marks or penciled signs. For instance, for "take out" some use the Greek "d" of the Greek word *dele*, and others write it almost as though the just-mentioned "d" were inverted. "Postmaster" is used as one word, and "post office" as two. "Millionaire" is spelled with one "n," but "legionnaire" must contain two. The simplified spelling should be used in this age of brevity. It makes a great deal of difference to the composing-machine operator if he can discard unnecessary hyphens and use spacebands.

It would be a good idea to have proofreaders adopt a uniform style, so that the copy hound would be able to present to the reader a typographically more artistic paper. The rural press does present some remarkable and amusing efforts to distort the work of writers, both professional and amateurs, in makeup and composition.

Many thanks for the August issue; it is a masterpiece of art. A. V. BOYNE.

## Design in Numerals

ST. LOUIS.

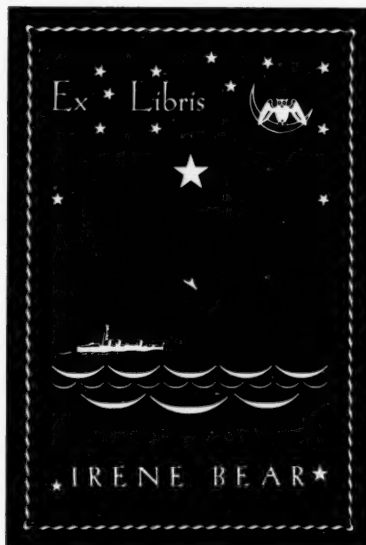
To the Editor:

In the August issue of *THE INLAND PRINTER* appeared an interesting article, by Robert L. Cook, on "The Roman Alphabet and Numbers." This prompts me to say that, whatever one wants to do in designing or redesigning of numerals, he must ever bear in mind that they must be made to be cast on uniform widths (sets) of type bodies, otherwise they would be totally unfit for tabular work. Because of this prime necessity, in Mr. Cook's illustration the figures 1 and 8 are too narrow and the 4 and 0 too wide for practical use. In other respects, this entire set of figures does not please me; but that's another story, since tastes differ.

There is nothing that can be done with numerals except to make them conform in character with the faces they are to go with; also to match them proportionally in width—a wide face should have wide numerals and a condensed face narrow ones. In the latter respect I have noted several offensive discrepancies, due principally to an endeavor to force them onto bodies. It must also always be kept in mind that numerals should be precisely the same height as caps, else they will have a very disturbing, wrong-font appearance when used in or with a line of caps.

Apropos, if you want to do something novel in the numeral line, design the two additional numerals required for the duodecimal system of numeration and calculation. (1, one; 2, two; 3, three; 4, four; 5, five; 6, six; 7, seven; 8, eight; 9, nine; ?, ten; ?, elf; 10, twelf.) If you want to pursue a novel and somewhat interesting study, delve into duodecimals. Mathematically, 'tis a misfortune that man was created with but ten fingers.

N. J. WERNER.



Interesting bookplate printed from a reverse etching made with a proof of the design as prepared from type and typographic ornaments by Paul Mumaugh, of the Akron Typesetting Company, Akron

## I'm Disgusted!

DETROIT.

To the Editor:

The types used by printers today are no more to be compared with the neat type faces of from 1890 to 1900 than a Kentucky thoroughbred is to be compared with an Alabama mule. Small and large characters, straight up and leaning over, chipped off and square, are flung into a font of one body. A fantastic name is attached to it and it is heralded over the country by so-called "advertising experts" as a wonderful discovery.

What jazz is to good music, the modern type faces are as compared with the tasty type faces of years ago. It is time to call a halt, unless we concede that the printing world has also "gone jazz."

W. L. SMITH,

Printer, proofreader, "old-timer."

## A Statement in Defense of Dr. Holden

To the Editor:

I am not a printer, neither have I had any practical experience in printing. But as a layman, from whose point of view, in a certain sense, the articles of Dr. G. P. Holden were written, may I be allowed to "horn in" on the discussion?

The point of view of Dr. Holden's critic, the "authority on type and printing," is the narrow one of the dyed-in-the-wool technician in all professions. I, for example, know when a certain type pleases me; I could not say *why* it pleases me. Dr. Holden's critic very probably can tell me *why* it is that the type pleases me, when it does; but neither he nor any other expert can tell *what* type will please me. He knows, of course, from past experience, that certain type faces have pleased a large number of readers, and that therefore another similar type face is calculated to please an equal number of people, but he cannot say, in spite of all his knowledge, whether an entirely different design will please everybody or nobody.

He is in exactly the same state as the automobile manufacturer, to take only one instance. The manufacturer knows that there is a style factor in cars, and that if he produces a car conforming to that style



a certain number of people will like it, without knowing why they like it. But he cannot prophesy, if a rival manufacturer produces a car of radically different design, whether or not the user will like it. And that is the thing the technician overlooks. I do not care at all whether or not the type face in my book, or the car I drive, meets with the approval of the "em-

### Inaccurate Paper-Cutting

To the Editor:

In the Open Forum of THE INLAND PRINTER for August is an interesting letter from an experienced paper-cutter, F. H. Gage. As many compositors and pressmen are undoubtedly interested in this important step in the printing process

knife but the bolts, and when cutting a lift of tough stock the bolts will slip up.

Another cause of inaccurate cutting, not common on the high-grade machines, is a back gage not perpendicular (or at a right angle) to the table. Place a piece of card one inch high back of a lift of stock three inches high and push the lift against the back gage. Under this condition if your

**WEATHER**  
Cooler Sunday in north and west.  
Rain probable tonight and Sunday.

## THE BEDFORD DAILY MAIL

**"THE STONE CITY"**  
HOME OF THE NATION'S  
BUILDING STONE

TEN CENTS PER WEEK—TWO CENTS PER COPY

BEDFORD, INDIANA, SATURDAY, MAY 18, 1929

REPUBLICAN NEWSPAPER OF THE COUNTY

Compare this masthead with the paper's letterhead reproduced below

inent authority" in either line. I am in the position of the lowbrow, despised by all good Menckeniens, who "does not know anything about Art, but knows what he likes." Dr. Holden, and all other gentlemen who are striving to produce a type that will please me, have my blessing. Mr. Eminent Authority, who is striving to please himself and his art, can go to Gehenna. I'm the guy who is going to read the type, and what do I care if the type face displeases Mr. Authority? Is he producing the type face as a work of art in itself, or as a simple mechanical means of conveying thought to the reader?

JAMES TATE.

### Newspaper Heading for Stationery

BEDFORD, INDIANA.

To the Editor:

I am submitting what I believe to be a new style of letterhead, a duplicate, as

the following additional pointers, gleaned from contact with experienced operators of paper-cutting machines, are offered in the "Share Your Knowledge" spirit and with the hope that still further information from readers may follow.

We are confronted with the fact that there are good, bad, and indifferent machines and knives in use, and some machines of high grade have been allowed to head for the junk pile through careless use and old age. Like other machines, the paper-cutter will not continue to function efficiently if not regularly cleaned, oiled, and kept in correct adjustment. There is a vast difference in paper-cutter knives. Some makes are very low in grade and expert operators call these "tin" knives.

A common cause of inaccurate cutting is a dull knife. An operator of many years' experience on all sorts of paper-cutting states that he changes knives once a week forty-five weeks a year on the average.

bottom sheets are the same width as the top ones it is clearly evident that the gage is out of perpendicular.

While the grinding and honing are important, the flat side of the knife should never be sharpened by honing. Every knife after grinding has a wire edge and it must be honed on beveled side. When a fine wire edge appears on the flat side the hone is to be lightly laid on it, with no pressure and absolutely flat, and drawn from one end to the other. After five minutes of this sort of honing, the wire edge will become so fine that a piece of soft wood drawn along the cutting edge will remove the wire edge.

The beveled side of the knife is honed with a motion that is rotary as well as up and down. The hone should be flat on the bevel and the honing done from one end to the other without lifting the hone from contact with the knife.

A weak clamp will cause the knife to dig in on the stock down in the center of the cut, causing what is known as a draw, but the top and bottom sheets may be the same width, provided other conditions are all right. It is not uncommon to see a draw in a cut with a clamp in good condition, but difference in stock is the cause.

Even a cut through the center of a pile shows a draw in some stock, while in others the cut may be close to perfect. Mr. Gage refers to the difficulty of making a perfect trim cut and deduces that this is due to less resistance to brace the knife, which is surely one important reason. It is not only resistance of paper that enters here, but also aeration. The height of the original pile has influence. The weight is concentrated at the center of gravity of the pile, its center. Results: uneven pressure on the center and the edges, and air is driven from the center to the edges. Smooth paper shows these results more than rough. A smooth ledger buckles in the pile because the sheets hug each other much as if charged with static electricity, but a cockle-finish bond or cover paper does not pack so snugly, the air remains between the sheets, and the pile is nearly flat.

**HIGHEST CITY CIRCULATION**

## THE BEDFORD DAILY MAIL

**"THE STONE CITY"**  
Home of the Nation's  
Building Stone

Otis & Brooks, Publishers

Bedford, Indiana,

Fred B. Otis, Editor and Mgr.

In this letterhead, adapted from the paper's masthead, space is left open at the end of the address for filling in the date

near as possible, of our newspaper heading. It is an original idea of mine, although the same idea may have been used by another paper. I do not think it is a novelty, yet it is something different from the ordinary office stationery, and for that reason may be considered to have merit for use by other printer-publishers.

I am enclosing the heading clipped from one of our papers so that you may see the changes necessary to be made. The box on the left, however, had to be changed along with the other small changes which completed the requirements of a "not too flashy" letterhead. Any comments or suggestions are welcome.

ERNEST E. HARRIS,  
Manager, Job Department,  
The Bedford Daily Mail.

Sometimes when cutting very tough stock he changes oftener. When he gets a nice, particular job to cut after a knife has been used a day or two he rubs an oiled rag along the blade. He rubs paraffin over the table of the machine, as this makes the swinging of heavy lifts much easier.

It is extremely doubtful that the knife bar on a modern machine springs considerably, as Mr. Gage claims. When you consider the form and the size of the bar the chance for spring appears slight. When a considerable portion of a knife has been ground off, it is necessary to use the top row of holes, and in this condition the top of the knife is lower than the beam in the knife bar. If this loss is not made up by screwing a strip of steel on top of the knife there is nothing to hold the



When a high-grade knife comes from the knife factory it is very nearly perfect, but it appears that many people who afterward sharpen the knife do a poor job. The result is a bow in the cutting edge, the defect which makes it necessary to place a piece of card under the center of the cutting stick to get the knife to cut through the center of the bottom sheet of the pile. The longer the knife, the more pronounced the bow in the stock, and when it is turned around against the side guide and cut in two it is not square.

The power for the drive should not be overlooked. The belt should not be too loose, and the motor should not run down while the knife is making a cut. When the machine is in good condition the knife should travel through capacity lifts without hesitation. Otherwise the clutch should be tightened. Care must be used, as experience teaches, not to get it too tight lest it become overheated. The knife should fit so closely against the clamp that one may run his fingers along the edge of the knife without getting them nicked.

If the knife is not against the clamp it can be put there by working on the adjustment posts on each side of the machine; also the adjustment posts should be the same distance from the frame posts in behind the knife at both top and bottom. If the adjustment posts are on a slant, causing them to be farther away from the frame posts at the bottom, the knife beam is allowed a little wider scope at the bottom. This condition may cause the bottom sheets of the cut to be wider than the top ones. It is well to test the position of the adjustment posts with feelers.

Finally, after checking up on all adjustments and conditions until everything appears okay, run the knife into a new stick. Then make a cut. The knife should hit the same mark on the stick both times. If it doesn't, what the paper-cutter operators call a "tin" knife is the probable cause of the inaccurate cutting.

EUGENE ST. JOHN.

### Regarding "Dad" Mickel

To the Editor: LINCOLN, NEBRASKA.

I was indeed greatly interested in the story of E. P. ("Dad") Mickel in your issue for September, inasmuch as I have known him and his four brothers for many years. The story states that "Dad" was born in 1857, and so was I, and I will be seventy-two on November 4, 1929.

I have known Mr. Mickel practically ever since he worked on the *Lincoln State Journal*. In 1905 "Dad" and four brothers were employes of the *Lincoln Daily Star*, "Dad" in the office department and three brothers in the composing room, while Fred worked for the Woodruff Printing Company in the same city. Fred is now dead, and H. A. is still at Harvard, Ne-

braska; and if I am rightly informed the other one is in California, while "Jess" is with "Dad" at Nashville.

It is plain to be seen that "Dad" was destined to be one of the foremost men in the typographic line, both in the art preservative and the educational line. The life and work in the various phases of the early day, and meeting with rebuffs and reproofs, only spurred him on to higher and greater motives until at last he has found his Alma Mater in the profession, and his early hopes, to which his stick-tuitiveness has led him, have been realized.



Members of the Lincoln (Neb.) *Daily Star* chapel, 1905

Left to right: *Top row*—"Billie" Bustard, Billings, Montana; Ollie Mickel, San Francisco; Glenn Fancher, Fort Dodge, Iowa; H. W. McQuitty, New York City; Jake Davitt, Nebraska State Hospital. *Second row*—Robert Mickel, deceased; Gene Lyman, Newark, New Jersey; Henry W. Bingaman, Lincoln, Nebraska; Bert Pentzer, Pasadena, California. *Third row*—J. E. Howe, Oklahoma City; John I. Moore, Lincoln, Nebraska; Jess Mickel, Nashville; Charles Reger, Sutton, Nebraska. *Bottom row*—Louie Taylor, deceased; James M. Leaden

I have a picture of the *Lincoln Star* composing-room force taken in 1905 and showing the three brothers of "Dad's," who were then learning the art preservative. I also was acquainted with the mother of the boys, who was a Miss Miltonberger before she became Mrs. E. P. Mickel.

I wish I could congratulate "Dad" personally on his great achievement, but as one of his old friends I extend my sincerest wishes for still greater success in this phase of the greatest of all attainments of the age.

HENRY ALLEN BRAINERD.

### When Cutting Paper

BATTLE CREEK, MICHIGAN.

To the Editor:

The article "Inaccurate Paper-Cutting," in the August number of *THE INLAND PRINTER*, interests me, for I have solved my trouble in a way not covered or even mentioned. Carrying cutter stick higher than bed of the cutter may be the reason for many of these troubles.

There are probably few cutter sticks that fit perfectly tightly; therefore when the knife reaches the bottom of the pile it will have a tendency to draw the pile toward any space in the slot that holds the stick if the stock is not clamped tightly. My stick always happened to be .004 or .005 inch above the bed, and I often found shorter sheets at the bottom—sometimes fifty or more, and varying in shortness.

Now I have the stick about .005 inch below the bed, so that the two bottom sheets show a crease from the cutter-slot edge to the knife, indicating that the

paper is clamped to the table and not to the stick; and all variation in cutting has disappeared. I trust this information may be of value.

J. FRANK JOHNSON.

### How Do You Keep Track of Job Tickets?

CHICAGO.

To the Editor:

Will you kindly ask some of your subscribers, through the columns of your paper, what is the best method to keep track of job tickets in the factory. We have always had considerable difficulty to keep them where they may be found, particularly in the case of jobs which are being produced simultaneously in more than one department. We have also had trouble in getting them back to the office after part or all of the job has been delivered.

Thank you very much for giving this your attention, which we think will be of interest to your subscribers.

W. F. WALLACE.

# AMONG THE CRAFTSMEN

By W. F. SCHULTZ

*Reports of meetings intended for mention in this department should be addressed to Mr. Schultz at 1123 Oak Cliff Boulevard, Dallas, Texas. Educational projects and ideas for the sound advancement of the Craftsman's Movement are welcomed*



## The Educational Work of the Craftsman's Clubs

The Craftsman's Movement is essentially an organized educational project. Its local club meetings are planned to disseminate a wide range of information on the mechanical processes of printing and of the allied trades. Entertainment, social features, or necessary business actions may take their toll of the time allotted to its sessions, but back of it all the educational work stands as the prime factor of the various clubs' activities.

Realizing the importance of properly organizing its forces to give its educational work greater power, the international association has organized an Educational Commission of six members to foster this department. This Commission furnishes much valuable material for local clubs, such as books, papers, magazines, films, slides, and technical information, and acts in an advisory capacity, helping local clubs organize their educational activities and establish these activities on a practical and permanent basis of operation.

Each local club has an educational committee of three or more members which has charge of the club's library and all the educational work of the club, and seeks additional educational features for club meetings. An unlimited field of activity is open to these local educational committees. Exhibits of local specialty work, new or novel reproductive processes, fine printing, classes for training in production management or in foremanship, service committees, departmental consultations, apprentice training, question-box and round-table discussions, building up a library, and also encouraging reading and study are a few of the tasks that have been successfully negotiated by live committees.

We are living a fast-moving age when knowledge is essential to success. The man who does not march forward with the advancement of his craft will soon be hopelessly lost in the multitude of "used-to-be's" who straggle along behind the leaders. Craftsman's clubs can supply the greatest educational advantages ever of-

fered artisans of the graphic arts, and the man who joins this movement and avails himself of its opportunities will profit intellectually as well as financially.

## What the Craftsman's Movement Is Doing for the Pressroom

"In what way will a membership in this club benefit me in my work as a pressroom foreman?" inquires a prospective Craftsman when his support in organizing or joining a local club is solicited. This question can be answered best by showing what has been done for pressroom workers.

In every club library, which is at the disposal of all members in good standing, will be found books, pamphlets, and papers on presswork, manufacture and mixing of ink, rollers, paper, humidity and its control, static electricity, and many other topics of interest to pressmen. The service-committee or technical-advisory-board plan of helping Craftsmen needing expert advice or practical assistance is meeting with growing favor and success, and it is expected that many local educational committees will plan for such a service for their clubs this winter.

The Harris-Seybold-Potter Company's film on the manufacture and operation of flat-bed and offset presses was exhibited before a number of clubs last winter, and is now being booked for showings this season. Mr. Walker, who has accompanied the picture and lectured on presswork, is recommended as an excellent educational speaker and well worth hearing.

Printing-ink manufacturers are coöperating in supplying speakers and furnishing exhibits of the technical side of ink manufacture. It is essential that the pressmen understand the composition of the various inks and their manipulation if they are to work intelligently. Some clubs have made visits to the manufacturing plants of ink-makers, thus obtaining first-hand information. A special pressman's night is held by many clubs, in which the problems and troubles of the pressroom are threshed out

by a round-table discussion. This is an annual affair in several clubs. "Manufactured weather" is a recently coined phrase covering the subject of humidity and static-electricity control. The Carrier Engineering Corporation furnished a speaker for the Milwaukee club to deal with this problem. Thus was another pressroom difficulty analyzed and a solution offered.

The American Society of Mechanical Engineers has taken an interest in the printing industry's problems, and through the efforts of the international Educational Commission every club has received a copy of a symposium on paper and ink as the raw products of manufacture and the conditions that control them. Paper and the influence of pressroom conditions upon it, heat drying equipment, Grammer process for prevention of offset, air-conditioning, and static electricity are the subjects treated in these papers. In this way authoritative information is placed at the disposal of every member of every club.

With such an array of technical and practical help at his command surely the only excuse a pressman can offer for not receiving help is his own indifference. Not only is the pressroom helped, but every Craftsman who aspires to become a master printer adds to his store of general knowledge as he attends such educational-club meetings and associates with other Craftsmen, all sharing the knowledge of one another to mutual betterment.

## Advertising the Club

The problem of keeping up enthusiasm and attendance at meetings is always a source of perplexity to the officers and leaders of any organization. The Craftsman's Movement is, of course, no exception to the rule, for in it will be found some of the same class of vacillating human beings that is found in other clubs.

With the officers and board of governors rests the duty of stimulating the interest of its members and getting as large an attendance as possible at the club's regular monthly meetings. It has been found that at the bottom of all loss of enthusiasm and interest is the lack of a

These are but examples of what has been done. Broadsides, folders, booklets, and cards all play their part successfully if attractively gotten up. Proper advertising of a club meeting has been proved an absolute necessity and one that produces the most satisfactory results.



### Why Craftsmen's Clubs Aid the Industry

Craftsmen's clubs are altruistic in motive, elevating in influence, and progressive in spirit. These clubs provide a forum for the interchange of ideas and prove that many minds are better than one. They build up a feeling of friendliness and companionship among printing-house executives which is impossible of realization in any other way. The development of personality and the building of character so essential to success in any line of endeavor are made possible only by association with fellow-men, and the beneficial effect of contact with men engaged in similar callings is soon noted among the membership. The educational features of the programs enable those in charge of production to keep fully informed as to new inventions and methods. And, finally, these clubs raise the dignity of the printing industry by instilling a spirit of pride in efficiency and craftsmanship in those who are seriously engaged in it as their life's work.

### Specialized Training for Printing-House Executives

While technical knowledge is essential to the success of the journeyman, the printing-house executive's mental equipment and training must go farther than this, for he deals with more than mere mechanical processes. He deals with the human element, mechanical equipment and materials, and their proper management to produce the finished product economically and on scheduled time. Hence the training of a foreman must be more comprehensive and along lines that will fit him to meet his problems successfully.

Every club in the international association is supplying technical information to its members in a wide variety of pleasant and novel forms, and certainly a praiseworthy work is being accomplished along educational lines. But in many places is felt the need for specialized training for foremen and other executives. This training should include a close consideration of the job of being a foreman in all of its ramifications. This means a detailed study of team leadership, handling men, organization, production records, handling of equipment and machines, and the principles of production management.

Just how such a training may be provided for those needing or desiring it is in itself a rather difficult problem. But it can be solved by local educational committees with the help of the International Educational Commission, which has been appointed to sponsor just such educational projects and render every assistance.

Perhaps the most outstanding example of the specialized printing-house-executive training in the history of the craft was the

program carried out in New York City, the birthplace of the Craftsman's Movement. A course of training was recommended by the joint committees of the Employing Printers Association and the Craftsman's Club which was approved by the governing boards of both bodies. It was suggested that the training be conducted by the Business Training Corporation, which has had unusually successful experience in carrying on this type of work for various organizations.

This was a distinctly new step in the history of the educational activities of the printing organizations. Substantially all the educational work heretofore had been along the line of technical work in the

### Business Will Be Better

Those who study "trends" and forecast market movements say that business in general will be increasingly better in the period beginning with the fall of 1929.

Who will benefit from this condition when it comes?

Is it not certain to be those who take full advantage of it by greater sales efforts? Don't you believe that one way to get business is to ask for it? Isn't this a good time to plan a campaign of direct-mail advertising?

House-organ advertisement by the  
Bramwood Press, Indianapolis

training of apprentices and in courses in salesmanship and estimating. This was the first course that was to deal with the managerial side of production problems. It was planned to meet a real need on the part of all plant executives engaged in production work, including in this classification superintendents, production managers, foremen, and cost accountants.

In two years about three hundred New York City plant executives took the course. During the second year about 85 per cent of the men beginning the course finished it. Later Montreal, Toronto, Cleveland, Chicago, Philadelphia, Washington, Boston, Rochester, Buffalo, and Pittsburgh conducted similar instruction groups, all of which were reported as successfully accomplishing the work they had begun.

Courses of instruction covering foremanship are now being offered by extension universities and the correspondence schools. While they are not particularly adapted to printing-plant problems the principles taught are the same, and much help may be obtained by taking them.

"No man can be truly educated or successful in life unless he is a reader of books."—Benjamin Franklin.

### Educational Commissioners Appointed

Since the recent international convention held in Toronto the following educational commissioners have been appointed to have supervision of educational activities of the clubs in the divisions named: Philip J. McAteer, Boston (Northeast and New England Division); Ira D. Pilliard, Milwaukee (North Central Division); E. N. Rodell, of Topeka, Kansas (Middle West Division); W. F. Schultz, of Dallas (South Central Division), and Harry L. Strang, Seattle (Pacific Coast Division). Mr. Pilliard is chairman of the International Educational Commission and has general oversight of all the educational work of the entire organization.

### Topeka Craftsmen Advertise Themselves

The Topeka (Kan.) club has issued a rather unique piece of advertising in the form of a beautifully printed forty-eight-page pamphlet, the purpose of which is "to acquaint the printers of Topeka with each other and with the Topeka Club of Printing House Craftsmen." We assume that the buyers of printing who also received this booklet could not help being favorably impressed by the united front shown by their printers and the novel idea back of the production of this advertising.

The advertisements contained therein were set in as many different shops as are represented, but were assembled, locked up, and printed in one central plant. All labor and all materials were donated. No money changed hands, as all space was free, which was quite an innovation in itself. Forty establishments were asked to contribute a page of type and only five failed to respond. The thirty-five different advertisements show as many different ideas of display. They form an interesting study in composition, ranging in style from plain to modernistic. The pages of this book present every variety of type face and were composed in foundry type, linotype, monotype, ludlow, and by zinc plate from the artist's design.

The spirit and energy shown by the Topeka club in this undertaking are to be commended. Other clubs might reap similar rewards of favorable public opinion if they were to put as much work into publicity as has the Topeka club. Nothing really worthwhile comes without an effort being put forth to bring it about.

Spokane, Washington, is the latest city to join the Craftsman's Movement. A club with thirty-five charter members has been organized, and others will join before the charter is closed. The Pacific Coast now boasts of thirteen clubs, all of which are intensely active and enthusiastic.



# NEWSPAPER WORK

By G. L. CASWELL

*Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter*

## N. E. A. Board of Directors Meets at St. Paul

**T**HIRTEEN members of the board of directors and executive committee of the National Editorial Association met at the Hotel St. Paul, September 27 to 30, and worked on association business as though being paid for it for four days. The "thirteen" did not disturb them any, for W. W. Aikens, treasurer of the N. E. A., a state press field manager or two, and occasionally some interested spectator, were there to help warn the goblins away should any unlucky symptom appear. Milwaukee, Wisconsin, was officially chosen as the 1930 place of meeting for the N. E. A. convention, and the month selected was June, the exact date to be announced later.

President L. C. Hall, Wareham, Massachusetts, set the time for this board meeting immediately after his election at the Cheyenne convention. He wished to go over affairs of the organization thoroughly and get his committees started on their work without delay. It should have been gratifying to him, therefore, when every member of the new board of directors appeared except Mr. Biddle, of Huntingdon, Pennsylvania, who was kept away by his serious illness. The other eight members of the new board were there, as was also President Edwin A. Bemis of Newspaper Association Managers, who had been voted to membership on the board without a vote in its deliberations. President Hall, Vice-President George Dolliver of Battle Creek, Michigan, H. C. Hotaling, executive secretary, and Herman Roe, field director, made up the rest of this body.

Two representatives of Milwaukee were in attendance to present the invitation of that city and state for the next annual convention, and some very strong and urgent invitations were received from several other states and cities seeking next year's convention. Boston, celebrating her 300th anniversary in 1930, was very anxious to have the convention, while cities in Georgia, Alabama, and several other states wished to be considered. Atlanta did put up a very strong case in her own behalf, as did Boston, and both places got several votes on the board, with a small

margin in favor of Milwaukee. If plans are matured and carried out this will be the largest N. E. A. convention ever held. The trip of five or six days from Milwaukee by boat up Lake Michigan to Superior and Duluth, Minnesota, and returning by way of Port Arthur, Canada, with stops at several important Wisconsin cities, will provide something new and different in the way of editorial excursions.

One of the major propositions considered at this meeting of the board was the matter of details in arranging for complete affiliation with the Advertising Federation of America. At the annual convention in July it was voted to make this affiliation and the board of directors was instructed to plan and carry out the details. C. A. Baumgart of Country Newspapers Advertising, Des Moines, who has been continued by President Hall as chairman of the commission for the country-newspapers departmental, was present to review the proceedings that have led up to the present point of affiliation, and to explain what should follow to complete it. He recommended that the N. E. A. should provide the memberships required, or underwrite them, and then perhaps let those interested take out individual memberships to participate in the convention.

This led later to the authorization of a budget of sizable proportions to meet the expense of programs and exhibits which it is expected the commission and committees will provide. While the time and place for the next national convention of the Advertising Federation of America have not yet been decided upon, Field Director Roe of the N. E. A. will study out the details and help the committees expedite work.

Budgeting the N. E. A. activities for next year was an important part of the work of the board at this session, and the members gave most of one day to the matter. The budget for next year has to meet a considerably increased expense, not only for expenses of board members, but for an increase in the salary of the field director, the continuance of the newspaper-trade survey of the United States, the preparation and publication of the history of the

N. E. A., assistance in the executive secretary's office, and this A. F. A. departmental, as well as other things.

Since the annual convention at Cheyenne voted to increase the N. E. A. dues to \$5.00 a member, it was figured that this increased expense can be met. Members of the board, and others present, declared it possible even to increase the number of members in most of the states at the higher rate, since the N. E. A. is now functioning in a real business way, and in view of the possibilities accruing from the Advertising Federation of America and the promotion of country-newspaper advertising.

## Watch Advertising Copy!

Eminent authorities say that a very large per cent of advertising is wasted because of poor copy, that is, copy that is not appealing to the reader; that fails to arrest his attention or to convince him; that fails to inspire a desire for the articles or business advertised. In other words, "Advertising should make people want what they need," and copy that does not promote that very idea is largely a failure.

The too-busy merchant, the hurried business man, the careless secretary or the bookkeeper or assistant, may not give the thought to the preparation of copy that it needs. The newspaper manager or advertising man may well scan copy for defects and by clever suggestion have it corrected and improved. One of the great advertising men, and an able speaker, says:

"There are three methods for testing advertising copy: (1) Sales, measured by dollars; (2) inquiries or returned coupons; (3) the laboratory test of opinions of the people. I have found by experience that there is nothing better than inquiries. Coupons bring results that are immediately and accurately measured. Both inquiries and coupons given to dealers inspire a better market and more sales."

He also stated there are fifteen factors in copy-testing, among which are buying motive, appeal, style of treatment, summary, competition, etc.

It is not difficult to prophesy that in the next few years smaller newspapers as well as larger will have to provide men or women who are proficient at ad-writing;

copywriters who understand these fifteen factors in making up their newspaper advertising material and who are able to present them in an effective way.

Recently the whole country has gone to lavish artwork in newspaper advertising, with large space to show off to advantage the figures and copy used. No longer do magazines have a monopoly on fine artwork, for even the large dailies have come to production of colorwork in their advertising pages. Black and white, however, presents the universal appeal to customers of local merchants, and the attractive composition of local newspapers carries the general message of dealer to consumer more efficiently than any other means that has yet been devised, and at a cost for each reader of less than half the cost of a common postal card.

No matter what the burden upon the business, the local newspaper of the near future must meet it in the preparation and sale of advertising copy. Neglect of this important factor in development and holding of advertising business will mean disaster to those newspapers whose fields are gradually narrowing in their scope.

### Sample Audit of Weekly Newspaper

The facts that the A. A. A. has a committee studying the proposition of circulation audits for local newspapers, daily and weekly, and that in some states a large proportion of such newspapers have been audited through a bureau of their state press associations, bring to our thinking the points involved in such audit as well as the necessity for it.

At the recent convention of Newspaper Association Managers the form applied to the *Nebraska Signal* was presented as an example of such an audit. It is printed on a sheet folded to make 8½ by 11 inches with four pages, and is punched so as to be used in a loose-leaf binder.

We offer here the first two pages of this audit and trade survey as containing the information sought by the advertisers and agencies when considering the merits of a newspaper or its field for an advertising campaign. From these two pages publishers interested in this matter of audit and survey may outline a similar showing for themselves. However, the last two pages of this sample sheet are also interesting and valuable to the publisher who may be considering preparation of similar sheets for the use of agencies, where they may be kept on file. On one of these last two pages is a map of the county, with all the towns and primary roads plainly marked, presenting at a glance the trade territory covered by this newspaper, while at the bottom of this page is some important information concerning the territory and the news service of the newspaper. The last

CERTIFIED AUDIT OF THE NEBRASKA SIGNAL			
FRANK O. EDGEcombe, Publisher			
GENEVA : : : NEBRASKA			
This audit and survey is prepared in accordance with the rules and regulations of NEWSPAPER ASSOCIATION MANAGERS, INC.			
TWELVE FILLMORE COUNTY NEWSPAPERS CONSOLIDATED			
Member Nebraska Press Association Audit Bureau of Circulation.			
<b>GENERAL INFORMATION</b>			
Geneva, Population 1768, 1920 Census.			
County, Fillmore, population 13,671, 1920 Census.			
Publication—Nebraska Signal. Weekly.			
Established—1875. Present Ownership, 35 years.			
Others papers published—None.			
Publisher is a member of the Nebraska Press Association and the National Editorial Association.			
Issues omitted during period of audit—None.			
Number of suspensions since founding—None.			
Number of pages home print—All home print.			
Number of correspondents and business agents—23, all paid.			
Advertising Cut Service—Western Newspaper Union.			
Feature Service—None.			
Maximum number of pages—16.			
Minimum number of pages—8.			
Average pages during period of audit—11.			
Type of newspaper press, drum cylinder.			
Make, Standard Babcock. Model, No. 7.			
Does own composition.			
Have three line-casting machines.			
Have casting box. Can cast any size mat.			
Average time for press run, last side each issue, 2 hours.			
Press day, Thursday. Last form closes, Wednesday.			
News stock used, Standard.			
Size 36x46. Weight, 70 pounds.			
Papers are distributed by:			
Mail, price \$2.00.			
Paid carriers, none.			
Dealers, none.			
News stands, none.			
Office sales, price 5 cents.			
Subscriptions:			
No canvassers, solicitors or agents.			
No club subscriptions or combination offers.			
No circulation contests held.			
<b>Advertising Rates:</b>			
Rate, 3 cents per agate line, 42 cents per inch.			
No composition charge.			
Agency commission, 15%.			
Cash discount, 2%.			
Press run per issue, 2,625.			
Average issue last six months, 2,570.			
Use AAAA standard rate card.			
<b>Circulation:</b>			
In Trade Area			
NEBRASKA:			
Town Rural Total			
<b>Fillmore County:</b>			
Geneva, including 27 office sales 388 281 669			
Fairmont 67 139 206			
Shickley 77 165 242			
Strang 31 60 91			
Exeter 61 91 152			
Grafton 36 79 115			
Martland 11 11			
Milligan 51 69 120			
Ohiowa 39 67 106			
<b>Thayer County:</b>			
Bruning 5 34 39			
Carlton 10 10			
Davenport 3 12 15			
<b>Clay County:</b>			
Ona 10 10 20			
Sutton 6 33 39			
<b>Saline County:</b>			
Tobias 14 39 53			
Total Paid in Trade Area 788 1,100 1,888			
Total Paid Outside Trade Area 637			
Total Paid Circulation 2,525			
<b>Free Copies:</b>			
Advertisers 8			
Exchanges 29			
State Historical Society 2			
Office Files 6			
Total Free Copies 45			
<b>Arrears:</b>			
In Trade Area None			
Outside Trade Area None			
Total Arrears None			
Total Circulation 2,570			
<b>Audited February 16, 1929</b>			
<b>Comments:</b>			
We certify that the foregoing information pertaining to circulation is a statement of facts as disclosed by this audit.			
RALPH L. M'KEE COMPANY			
Public Accountants.			
By Ralph L. McKee.			
<b>Auditors:</b>			
Ralph L. McKee.			
Laura Riddle.			
I hereby certify that this audit was made under the direction of NEWSPAPER ASSOCIATION MANAGERS, INC., by the official auditors. I further certify that this paper fulfills all requirements of the Nebraska law for publication of legal notices.			
<b>OLE Burt.</b>			
Secretary.			

A reproduction of the first page of the certified audit statement used by Frank O. Edgecombe, publisher of the *Nebraska Signal*, Geneva, Nebraska

page of the folder is also very important. It contains a brief trade survey of every other town in the county, as well as a list of the different makes of automobiles and trucks and hearses registered in the county.

Advertising agencies have adopted quite a change in the form of rate card they require for their files. First, as to size. Whereas they formerly asked for a rate card 6¼ by 3½ inches, printed on both sides with certain information as to rates, classifications, mechanical requirements, and all that, now they are using 8½ by 11 sheets or bristolboards tabbed with name of the town and newspaper. These, filed by states, give them immediate access to vital and exact information on the newspaper, its trade territory, etc., for any place at which they may be considering using newspaper space.

The movement toward an audit or certification of the local newspapers' circulation and trade territory is therefore well on the way. Progressive publishers will doubtless begin to study the matter with a view to replacing their old form of rate cards with the new tabbed and printed sheets that fit the letter files of agencies with which they deal. Agency men tell us that this form of rate card and survey will provide them with "something to sell" when they try to talk about local newspaper advertising with a client.

### Utilities and the Press

We hope that the movement reported some weeks ago whereby power-company interests sought to purchase and control many newspapers has been entirely abandoned. Both for the welfare of the power

## GENEVA, NEBRASKA

Population: 1768, 1920 census. 1975, 1920 estimate.  
 Location: Sixty-five miles southwest of Lincoln. Situated in exact geographical center of county.  
 Schools: Grade, high and parochial. Number of pupils, 975.  
 Churches: Protestant, 7. Catholic, 1.  
 Banks: Two State. Assets \$1,525,000.00.  
 Theaters: Moving pictures, city auditorium, seats 900.  
 Railroads: Chicago, Burlington & Quincy. North-western. Connections in all directions.  
 Principal Industries: Grain, hay and stock raising, brick, tile, flour and feed products.  
 Manufacturing Establishments: Economy Paint Mill, Kludsen Paint Company, Geneva Bottling Works, Bakery, One Newspaper and Job Printing Plant.  
 Highways: Meridian highway (trans-continental north and south route) and six miles from D. L. D. highway (trans-continental east and west highway). Both graveled. Some cross roads graveled also.  
 Water, Lights, Etc.: City owned water and sewer systems. Electric current, alternating. Entire business district is paved.  
 Bus and Truck Line: Several busses serve Geneva daily. Well supplied with truck lines.  
 Retail Trading Area: Twenty-five miles south, 20 miles west, 15 miles north and 20 miles east. Some of the best highways in the state, partly graveled, bring trade from these distances.  
 Doctors: Medical, 3. Dentists, 3. Osteopaths, 1. Chiropractors, 1.

## Wholesale Houses:

## SPECIAL FEATURES OF INTEREST

County Seat of Fillmore County.  
 City Hall and Fire Station. (Cost \$40,000.00).  
 Civic Clubs.  
 Band.  
 Library.  
 Parks.  
 Business Features.  
 Motorized Fire Department.  
 Modern Hotels.  
 Golf Course.  
 Residential Features: A city of private homes, only a small percentage of renters.  
 Number of telephones, 896.  
 Number of electric meters, 631.  
 Population: Native white, 92 per cent, negroes, none; foreign born 8 per cent.

## RETAIL OUTLETS FOR ADVERTISERS

Automobiles	8	Harness	3
Accessories	6	Jewelry	2
Auto Tops	1	Lumber	2
Bakeries	1	Laundries	2
Banks	2	Machine Shops	2
Battery Stations	5	Monuments	1
Beauty Parlors	3	Millinery	3
Barber Shops	4	Meat Markets	4
Blacksmith Shops	2	Musical Instruments	2
Cleaners and Pressers	1	and Sheet Music	2
Clothing (men's)	5	Nurseries	1
Clothing (women's)	4	Produce Stations	7
Coal Dealers	3	Photographers	1
Confectioneries	4	Photographs and	4
Drugists	1	Records	4
Dry Goods	4	Plumbers	2
Electrical Fixtures	2	Pool Halls	2
Elevators	3	Planing Mills	3
Farm Machinery	2	Radios	4
Fruit	9	Restaurants	4
Furniture	1	Shoes	5
Filling Stations	11	Shoe Repairing	4
Flour and Feed	2	Tailors	1
Florist	1	Tires	8
Groceries	9	Tobacco Dealers	12
Garages (public)	4	Trucks	3
Hardware	3	Undertakers	1
Hatcheries	1	Variety Stores	3

## FILLMORE COUNTY

Size twenty-four miles square. Population 13,671.  
 (Government statistics for 1925, latest official figures.)

Total number of farms	1,936
Farms operated by owners	847
Farms operated by tenants	1,089
Number school districts	95
Average acres per farm	181
Acres all crops harvested	277,370
Total value all farm property in county	\$40,165,449
Average value land and buildings per farm	\$18,800
Average value livestock per farm	\$1,209
Average value implements and machinery per farm	\$726
Value land and buildings per acre	\$104
Value per farm all crops raised	\$3,643
Value per farm all livestock	\$1,209
Value poultry and eggs per farm	\$273
Corn harvested for grain (acres)	108,123
Corn, bushels produced	3,784,305
Corn, value	\$2,346,269
Wheat, acres produced	107,534
Wheat, bushels produced	2,365,748
Wheat, value	\$2,578,663
Oats, acres produced	32,807
Oats, bushels produced	1,049,824
Oats, value	\$419,930
Rye, acres produced	1,690
Rye, bushels produced	33,800
Rye, value	\$26,026
Total all hay crops (acres)	28,232
Total cattle per farm	12
Swine all ages, per farm	20
Chickens, per farm	119

Horses and mules, two years old and over, per farm 6  
 Modern farm conveniences: Heat 195, light 180, water 235, bath 208, radios 613.

Automobiles: Pleasure cars 3,782, trucks 276, tractors 309, threshers 260, combines 11.

NOTE—The poultry and dairy industries have developed rapidly in this county in the last few years but late official figures are not available.

all its local managers and then insisted that they report a checkup on the amount of it printed by the local newspaper, it cracked a whip that not only stirred up the publishers but directed their attention to a greater menace than they have faced before. If such chain-store managers can force free publicity to an amount equal to their paid advertising, that is cutting the newspaper advertising rates by 50 per cent—and some high-priced writer connected with the eastern headquarters realizes an increase of salary so that he may make it even more another year.

But chain-store publicity does not affect only that store. The thing reacts on local independent merchants who have for years stood by the newspaper and the town, and who are now backed up against the wall and fighting for life. They have not demanded such free publicity with the paid space they have ordered, and often we imagine they have not received as much voluntary local news space as their publishers should have given them. But they have not made a demand for it as a threat nor as a plan to get an advantage over other merchants, which might be the case with chain stores if they force the issue.

It may be well now for publishers of newspapers to watch this thing. Suppose we pile the suggested free material away where it may all be gathered up and used as evidence later on. In fact, there is no better way in which to realize the extent of the free-publicity matter offered than to save it up for a month and then take stock of it, figure its volume and value, and note whether it appears to be a calculated assault upon the space of the newspaper as against paid advertising space, without which the newspaper cannot exist.

## Stale Advertising

Any printing concern seeking customers for direct-mail literature must be two jumps ahead of its customers in order to gain their confidence.

Quite recently, after making a call, I took away the firm's house-organ, which I found was over eight months old—containing greetings for Christmas, 1928, and New Year's, 1929. And yet this was still being used for inquiries and prospects! No wonder "business is rotten"!

Should you wish to be considered a live printer, it is essential that your literature be right up to date. Nothing is more suggestive of a "has-been" than stale advertising—especially when sent out by a printer.

Learn to distinguish between publicity and advertising. Advertising is printed matter that contains a definite sales message; literature which really makes a sale, or brings the prospect to the point where he can be sold. Advertising makes him want it.—E. C. Freegard.

The second page of the certified audit contains information of special importance to prospective advertisers who are seeking to analyze this territory

companies and the newspapers, as well as for the public, no such control of public prints should be permitted. The people, who are the newspaper readers, have franchise rights in these newspapers, and they may rightly expect them to be uncontrolled in matters of public policy. Power companies and other utilities owe their existence and their rights to the toleration of a reasonable public. To set this public on edge, to make it suspicious and unreasonable, might prove disastrous. Private individuals may, and they have, set up ownership by corporations of chains of the newspapers that they dominate—a la Hearst, Scripps-Howard, and others—but the public does know them and understands that their first interests are in their papers. Where either capital or organization influences outside attempts to control the press there

is sooner or later bound to be an accounting, perhaps after a bitter and searching investigation. Senator Capper of Kansas has well presented the arguments against such power control, and the interests of every publisher demand that he voice and sustain those logical arguments.

## What Now? A Free-Space Combine?

When chain stores combine to compel newspapers to give them a lot of free publicity along with their paid advertising, regardless of its value as news, it is about time that the publishers form a counter-organization to control that thing. Only thus can the free-space abuse be handled.

When one big chain-store organization recently sent out prepared propaganda to



# Review of Newspapers and Advertisements

By J. L. FRAZIER

J. E. PETERS, Columbus, Ohio.—The advertisements of the "Seventy Styles" series of shoe advertisements are appropriately smart as respects both type and illustration. The composition of this work is excellent.

AXEL E. SAHLIN, Buffalo, New York.—Except in a few instances, in which we consider that you have overdone the use of cubistic ornament, the advertisements you have set for various local advertisers are impressive.

Vancouver (B. C.) *Sun*.—From the standpoint of makeup and typography your tabloid is the best, of a number of such publications issued by large newspapers to foster close contact between manufacturers and merchants, which we have seen. While the halftone illustrations could be better printed the presswork on the type matter is very good.

A. H. MUSSEHL, Fort Atkinson, Wisconsin.—We do not like the two Majestic advertisements of Cox Jewelry. The leading fault is the mixing of different styles of type, four or five being used where two should suffice, especially considering the amount and character of the copy and the space. They are badly crowded. Too much attention was given the borders; as they are relatively thick combinations of two borders the space taken up is too great and could have been used to advantage in opening up the type. Overdisplay is another weakness.

*Better Way*, Minneapolis, Kansas.—While the first page is very neat and well balanced the heads are too weak. This applies to the main deck as well as the subordinate sections, and is true not only because of the size of type used but because the lines are generally too short. The lines in drop-line heads or decks should be four-fifths as long as the column is wide. The weakness of the third section is due not so much because of size as to the length of the line, which should be full-column width. Weak, pale presswork, like the shortness of the lines, accentuates and contributes to the weakness of heads.

H. B. BUTLER, Alameda, California.—The three Krieg advertisements seem unattractive and are not effectively impressive. The borders, twenty-four-point black rule at the corners with two light rules filling in along the sides and leaving open panels between, overbalance the type matter. They are so pronounced that one must always be conscious of them, and so the concentrated attention necessary for a strong impression by the copy is not possible. Whiting out is very bad, as the type matter crowds the borders too closely, and in one or two at least there is excessive open space between the lines and other parts. As a result the ads lack unity, hence force, despite all their blackness. Display is altogether too weak in the one headed "More for Your Dollar at Krieg's—Quality Plus Economy." One of the reasons for avoiding heavy rules and a patched rule border is that the rules ordinarily do not join up well, and the thicker the rules the more pronounced are the breaks.

PILOT PUBLISHING COMPANY, Jackson, Minnesota.—All points considered, the *Pilot* is one of the best small-town newspapers we receive. The amount and character

of the news and the volume and quality of advertising are remarkable when one considers that yours is one of two papers in a town of but 2,100. The news heads on the first page are excellent, and their position is such that the page makes a pleasing and at the same time interesting appearance. Presswork is uniform throughout, with just the right amount of ink. Advertisements are simply arranged and effectively displayed; in fact, to find fault we can only mention the use of the extended display type, which is bad enough in itself but worse when, as in one or two instances, it is combined with condensed. To a large extent the fault is compensated for by the fact that the condensed and extended are the same family, Cheltenham, also by the fact that there are few display lines, a commendable feature by the way, and furthermore because the paper is so good in all other respects. Minnesota, as we have often stated, is a state of fine papers, and yours is one of the finest of those papers.

JOSEPH J. SOBECKI, Waupun, Wisconsin.—You did well on the "First Birthday" six-page Lauerman circular. The display of the first page is rather small and weak, in relation to the size and strength of the text matter, set in relatively large Cheltenham Bold, and yet the page as a whole makes a good and fairly strong impression. We like outstanding display, in fact, to see the major features as big as they may in reason be made. The appearance of the other pages is good for work of the class, although in some cases the headings are too close to the rule above. We would prefer the sections in individual panels rather than arranged in columns with cut-off rules between, but, of course, paneling each section would take time. The thing to avoid is wide gaps where rules are supposed to join. Often just white space provides sufficient between parts of a display; in fact, this is the case with several sections on the fourth page. If space makes handling without rules possible the

appearance is very much better than when panels or cut-off rules are used. The suggestion is worthy of consideration next time you start a department-store advertisement or circular.

*Maryland News*, Silver Spring, Maryland.—Your paper is ably edited, especially considering the fact that your field is made up of numerous suburban villages near Washington. The news headings set in one of the Bodonis are also especially good; they have class and strength at the same time, and demonstrate the advantage of departing from traditional block-letter styles. In some of the secondary heads, however, the lines of the main section are too short. Makeup of news matter is excellent, and the several issues are uniformly well printed. We do not like the first page masthead. So many styles and shapes of lettering are used in the several lines that a displeasing and inharmonious effect results. As a rule, too, the borders around advertisements are too heavy or too light. The best effect results when two-point rules, which may be doubled up or used three alongside with white between for the larger advertisements, are used. The latter combination is adequate for the largest display and does not have the objection of being too black, which applies to six-point and surely to twelve-point solid rules. In relation to the volume of your advertising you carry a tremendous amount of news, and we feel that your paper is not being supported as it should be.

*Barber County Index*, of Medicine Lodge, Kansas.—Your excellent thirty-six-page fiftieth-anniversary edition has unfortunately been mislaid until now. It is a fine edition, especially with respect to presswork and the amount and character of the editorial matter. There are not as many news heads on page 1 as we feel there should be, and those at top of column might be strengthened by an additional deck. The composition of advertisements is first class, the arrangement being simple and easy to follow, and the type faces are good-looking and legible as a

## Type that gets Itself Read . . .

the only kind you can afford to use . . .

Fancy type? Not necessarily. Bold and ultra modern type? Again, not necessarily. The whole problem, in the end, comes down to two essentials—to the selection of the appropriate type face, and to the type's appropriateness.

Don't make the mistake of thinking that simple displays are without strength or that ornamental displays are lacking in dignity. There are innumerable forms of good typography, all of which produce varying effects, and all of which are the result of sound craftsmanship.

What treatment does your message need? The Thos. P. Henry Company is pleased to offer not only an enormous variety of modern and conservative type faces, but also a knowledge of typographic effectiveness that is serving the outstanding advertisers of today.

The type used in this display is Bernhard Bauer Bold, a strong, distinctive face.

THE THOS. P. HENRY COMPANY  
Advertising Typographers  
41 Burroughs Ave. • Empire 3405  
DETROIT • MICHIGAN  
TYPE IS THE TONE OF VOICE IN ADVERTISING

Advertisements of a progressive advertising typographer

## TRADITION

One eye on Tradition is enough, we believe. The other eye may very profitably be kept on Current Trends. Many of the typographic controversies of today are the result of one-sided thinking—of viewpoints too radically backward or forward.

A happy medium, naturally, is the most desirable. By starting with a background of authentic typographic tradition, and combining this with current tendencies and requisites, The Thos. P. Henry Company has been

able to strike a singularly happy medium of printed expression. Neither too smart, nor too severe, Henry set displays have taken places of prominence in the advertising world.

Advertisers who are leaders look to us for typographic excellence—advertisements such as Marquette, Fajolite, Cadillac, United States Tires, Viking, Fisher Body, Libbey Owens Glass, Chevrolet, Champion Spark Plugs.

Black, LaSalle, Pontiac, LoChoy Food Products, Oakland, Kelvinox and Truett, to mention only a few.

type is the tone of voice in advertising

The Thos. P. Henry Company  
Advertising Typographers

41 Burroughs Ave. DETROIT EMPIRE 3405

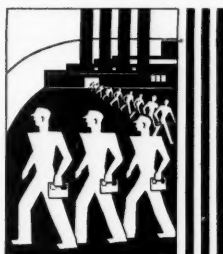


rule. In some cases, as, for instance, the large advertisement "Lake Medicine," you have combined several type faces which are unrelated as to design or shape and therefore inharmonious. You should endeavor to set all display of an advertisement in one series; the text matter may be different if of a related style. Too many styles of type are detrimental rather than helpful. The helter-skelter mixing of types makes a

Portales Valley Times, Portales, New Mexico.—We regret the long delay in referring to your remarkably fine "Industrial Edition." It was occasioned in the first place by the fact that the copy was inadvertently placed in the wrong bin, and in the second because space devoted to the summer's numerous conventions necessitated omitting this department once or twice. Editorially it is one of the finest we have seen,

faces, and others are positively ugly because dozens are used, yours is delightfully agreeable to the sight, and friendly-looking. The advertisements, moreover, have force through good looks, simplicity, effective whitening out, and striking contrast in size of major display lines in relation to the text matter and minor display. Our only suggestions for improvement are that you should discontinue using the antiquated,

## 1095 DID NOT SUFFER



The constant lowering of accident frequency among Standard's Liability assureds is the pride and ambition of seventy hand-picked, specially trained employees in Standard's Safety Engineering Department. — Thousands of industrial risks are today receiving the full measure of Standard's Special Safety Service Plan . . . a plan productive of concrete results as proven in a recent survey of 33 Standard risks, chosen for analysis because of their extremely high ratio of accidents. At the end of a six months' period, accident frequency among the 33 had been lowered 25%—or, to be exact, there were 1095 less accidents than during the six months previous to the application of the safety plan. — The analysis not only proved the necessity of intelligent direction of safety measures, but also saved 1095 workmen from the pain and suffering attached to such accidents. — Standard has long believed in such service, for Standard knows that there is profit in service as well as in premium dollars. Any reliable broker or agent will gladly explain the various forms of Standard protection.

**STANDARD ACCIDENT INSURANCE COMPANY**  
DETROIT, MICH. C. I. McCaddin, Manager—Detroit Branch Office: 1135 Buhi Building R. Randolph 2828

### STANDARD WRITES:

Burglary, Theft and Holdup (all forms) • Plate Glass Breakage • Automobile Liability, Property Damage and Collision • Employers' Liability • Workmen's Collective • Owners and Contractors' Protective General and Public Liability and Property Damage (all forms) • Workmen's Compensation • Elevator Inspection and Insurance • Golf and Sports Liability • Personal Accident and Sickness (all forms) • Group Accident or Disability • Check Forgery • Blanket Bonds • Fidelity and Surety Bonds (all forms)

Three advertisements which reflect the prevailing vogue for gothic types. The two on the right are by Axel Edwin Sahlin, advertising typographer, Buffalo, New York

paper look bad without contributing anything of value to the advertisements individually. In whitening out and layout ample opportunities are offered for giving advertising typography distinction. Where many types faces are used a change is expected, made common, and eliminating contrast doesn't result in distinction.

Piercetown (Ind.) Record.—Your edition that was printed with straw ink on cornstalk paper, which you appropriately designate a "farm by-products paper," is commendable for that fact and for the large amount of interesting local news. The latter, we regret to say, is not played up as it should be, there being entirely too few headings on the first page, which in consequence appears rather dull. The head over the main story, which relates to the use of cornstalk paper and straw ink, should have been much more prominent. Because of the irregularity in the length of the lines, the two display heads of three lines, single column, look awkward. Presswork, while fair, would be improved by a little more impression. Mixing types, the use of wood letters of crude design, and heavy borders of diamond-shaped units detract from the appearance of the advertisements. If you would use plain parallel rules as on the advertisement of the Indiana Loan and Trust Company for advertisements of that size and the same rules single on smaller displays a marked improvement would result. If on top of that you would pyramid the ads, instead of scattering them over the page and particularly having one in each corner, an additional improvement would be effected. Consider carefully the first page of the Jackson (Minn.) Pilot reproduced herewith.

and, while the extra-bold gothic and other styles used for the banner headlines gave the pressman a problem, the amount of ink necessary for them being greater by far than that required for the small text matter, he has done a good job. The halftones are well printed. We suggest that you be more careful in writing copy for heads so that lines which should be of the same length will be so. Lines in drop-line heads or decks should be of the same length; otherwise the heads will be unsymmetrical and displeasing. Mechanically the best feature of your paper is makeup, especially of the first pages of the seven eight-page sections, on none of which is there any advertising. As a rule the advertisements are well arranged and displayed, the outstanding weakness being the borders, which are either light ornamental borders or heavy rules. If you would standardize on two-point rule, using it singly on the smaller advertisements, two alongside with white between on the medium size, and triply on the large displays, you would make an immediate and striking improvement. We dislike very much to see so much gothic type in advertising.

Monte Vista (Colo.) Tribune.—You have done a wonderfully fine job on your "Ski-Hi Stampede" edition. The front page in two colors is very effective with the illustration of a mounted cowboy, printed in color, throwing a lariat. This rope, by the way, is looped around the masthead. Presswork and makeup are excellent, but the feature of features in our opinion is the almost exclusive use of Cheltenham Bold for advertising display. Where most papers lack character as a result of using several display

ugly extra-condensed block-letter type used for the main deck of the two-column heads on the first page, use Cheltenham Bold for all news heads, and pyramid the advertisements. The second criticism is tempered by the fact that you do not place advertisements in the upper left-hand corner of a page and that the only departure from the pyramid is in placing displays in the lower left-hand corner.

Riverhead (N. Y.) News.—Your edition featuring the new hotel is very good. First-page makeup is interesting and attractive, although the inking of this one in the copy we received is too light. In contrast others are too heavily printed. You can materially and easily improve the advertisements and, with them, the appearance of the inside pages. In some too many lines are displayed, and the major display lines of others are too small in relation to the subordinate type matter and the space. White space is sometimes wasted, as, for example, in the advertisement of Gude, Winnill & Company, where for the reasons named above the display should be more pronounced. Possibly, however, the greatest improvement possible by one change would be achieved by dumping the ornamental six-point slug borders so generally used into the hell-box and using plain rules altogether. These ornate borders are not artistic, they detract from the type and temper its effect by their prominence, and the differences in style result in a lack of harmony and unity. In contrast with the advertisements in which the display is too weak and where white space is wasted, the Legion Circus advertisement is too crowded, display too weak, and minor matter too strong.

## IT'S DECO

OUR introduction is complete...our preface is now over. It remains for us to show where-in and why we have achieved the success that is now ours.

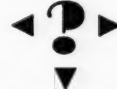
DECO is now operating thirty-nine restaurants in Buffalo. These are but the nucleus of an ever lengthening chain. We serve more than 25,000 people daily. And these are but a few of the many we shall serve.



This is the seventh ad of the series. Another will appear tomorrow.

## TO DO . . . OR TO EXCEL

IN this age of constant progress, of speed and competition, you can't succeed by "playing at." You must EXCEL. The laurels of victory are vested in the Master. To reach the top you must surge above, beyond the average. And so this company's success in its field is but the result of excellent efficiency. Efficiency in our own internal policies. Efficiency in our relations with our patrons.



This is the sixth ad of the series. Another will appear tomorrow.

## Potentialities of a Single Linotype Border Unit

**A**LTHOUGH there are about a thousand different designs of linotype border units of various sizes and bodies, some definitely designed for use with certain type faces and some which may be used generally, but all capable of many hundreds of pleasing variations, it is proposed in this article to demonstrate what may be done with one border unit.

In order that all linotype users may take advantage of the suggestions contained in this article, a six-point border matrix (No. 137) has been chosen. Probably every linotype-equipped office will have this or a similar design with which it will be able to reproduce the effects shown in the accompanying illustrations, and perhaps improve on these very simple and straightforward arrangements.

In planning designs of this character a chart of the nature of the linotype layout chart will be found invaluable; the design may be worked out on the chart, using the twelve-point em as the unit. It will of course be kept in mind that the border will be relatively smaller if border matrices of less than twelve-point are used in the setting. As these borders consist of a constantly repeated pattern, the operator will easily be able to set the slugs by ascertaining the order of the sequence. For instance, the top left-hand border shown in Fig. 2 consists of three border units, blank, three, blank, etc., in line 1; one, blank, three, blank, three, blank, etc., in line 2; and line 3 is merely a repetition of the first line. In many cases the lines of the pattern are repeated, and these lines may then be quickly cast from the same line of matrices. When blanks are required in a pattern, the operator can reverse the border matrices, which will then cast as quads.

When casting lines of border matrices, the practice of holding the left-hand vise

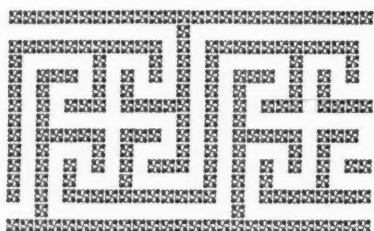


Fig. 1.—The idea illustrated above is subject to numerous applications and suggests the possibilities for variety in combinations of a single border unit

jaw by hand during the casting is not only irregular but is dangerous. The correct method is to set the mold to the measure required, then set the vise jaws and the assembler a few ems wider (but of even measure). Before assembling the border matrices, set a few quads and spacebands,

and then follow on with the borders. In this way the necessary automatic justification is obtained without any of the quadded portion of the matrix line adversely affecting the slug required. The spacing material thus occupies the position which would be taken up by the vise jaw.

The character of the border may be infinitely varied by the proportion of black

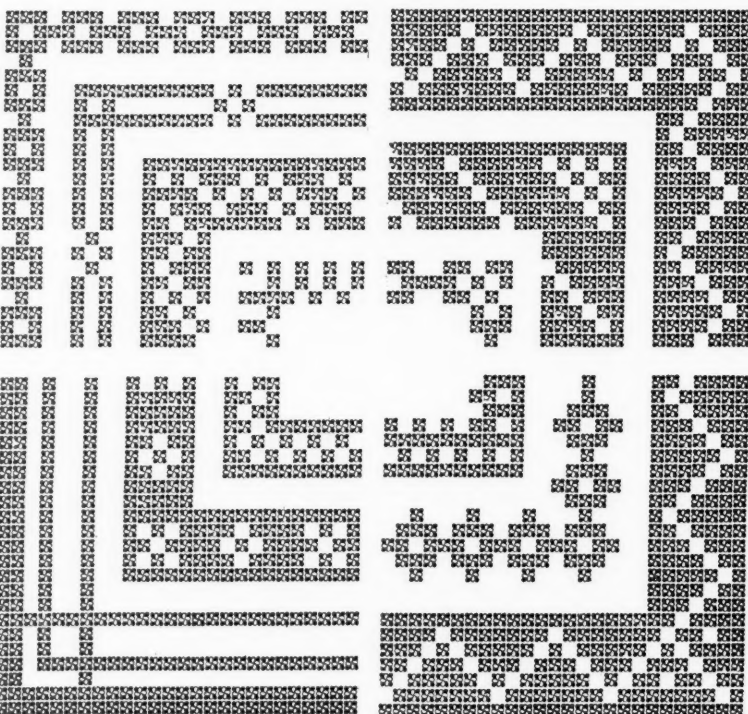


Fig. 2.—A variety of border designs all of which have been made up from the single unit here employed. Patterns like the two on the right are especially impressive when the amount of space available will permit of them

and white, and also by the number of lines which make up the thickness of the composite border. The design may be doubled to obtain a wider border, and the pattern often may be alternated to give variety and new forms of distinctiveness.

Many printers are under the impression that a large number of border matrices is necessary for the production of examples similar to those here illustrated. That is not so; rarely more than two or three dozen are required.

A repeated unit, such as that used in these examples, may occasionally need the support of one or more straight lines; but, as demonstrated here, such lines are not always essential. The development of this simple typographic scheme emphasizes the value of experimenting in border design. Notice how the single spot becomes a line, how the line in turn becomes a band, and how variations in position give entirely new and attractive effects.

As mentioned above, it is advisable to plan these borders on a layout chart or on graph paper, in order that the subtle relative proportions of black and white may be readily judged and decided upon before a single slug is cast. A mirror for determining the position of the corner of the design will be found very useful, and different effects may be visualized by sliding the mirror along the border. The corners of borders set in this way will not

of course require to be mitered, and this in itself is an economical advantage as regards both composition and makeup.

When planning the border, consideration should be given to the type face which is to be used in conjunction with it. The weight of the unit used, the tone value of the completed pattern, the number of lines making up the width of the border, will each be a determining factor in the typographical scheme.

In all these examples one border matrix design only has been used; many varied and interesting border schemes may be worked out by employing two or three matrix designs of contrasting degrees of tone value.—From the *Linotype and Machinery News*, London, England.



Quality articles are made for the people who are tired of the extravagance of cheap things.—A. B. McCallister.

# Protect Customers Against Under-Ordering and You Have Saved Them Money

By S. K. HARGIS

THE tendency of buyers of printed matter to under-order is so common that it is a direct cause of waste, not only for the printing house itself but for the business house that is to use the printed matter. One printer doing a big job business told this writer not long ago that 75 per cent of the booklets, folders, and broadsides turned out by his plant involved under-ordering, with the dual result of greater costs to the buyer and reduced profits for the plant. A campaign among the salesmen for this plant toward getting the correct quantities on each job increased business for the printer about 36 per cent in a few short months and produced more satisfied customers.

It is as easy to over-order as to under-order. We can apply no hard-and-fast rules. But the printer, through long experience, knows the factors that should guide the customer in giving an initial order; and it is to the profit of the printer as well as his customer to have this order for a quantity which will serve the customer best. Common as over-ordering may be in the job trade, under-ordering is more common, and there appears to be something in the psychology of the purchaser of job printing which influences him to underestimate his immediate and future needs. "I can always have more run off," he says, and calmly cuts down a 25,000 booklet order to, perhaps, 7,500.

As said before, it would be hard to assemble a set of rules by which the customer might be guided in giving his order on a job of printing; every set of conditions for a mailing is different in some respects. But this much is true: The printer's contact man can discover to what use the piece is going to be put and can do much to help the buyer arrive at a figure which will safely take care of his needs.

After some years in the sale of job printing it is my belief that the average buyer of jobwork arrives at the quantity of his printing order on the basis of some more or less haphazard guesswork. He will order 5,000 broadsides offhand, without careful consideration of his needs or his possible needs, and will suffer the consequences as follows:

- (1) He fails to get the quantity price;
- (2) he suffers from delay in getting a re-order delivery, and (3) he pays more a unit for his subsequent orders.

No one experienced in job printing will encourage over-ordering. All we can do is to see that the facts in each case are secured and the first order based upon the actual and probable needs of the situation. It is clearly up to the contact man to point out to the customer the advantages and economies of giving an adequate initial order, and in many large plants this is the regular practice.

A large mercantile house wanted 20,000 pieces for circularizing a list of 20,000 class A retailers. Being a color job, this booklet, once broken up or even taken off the press, would involve rather heavy expense if put on the press again at a later date. Upon delivery of the first 20,000—the estimate of the customer's needs—he also decided to circularize 22,000 class B dealers with the same piece.

The advertising manager in this case had misunderstood his chief; he thought they were to ignore the 22,000 class B dealers as far as this booklet was concerned. As he failed to check up before giving the initial order, the printing plant had to go through most of the motions again to make delivery on the 22,000 of the second lot. If the initial order, based upon a careful checkup with the chief, had been given as a run of 42,000, something like three cents a copy would have been saved, besides a lot of time and trouble.

My contention is that the job printer with an eye to giving his customers first-class service as well as swelling his own volume of business will aid the customer every time in arriving at the quantity on a job after all the facts in the case have been learned and all the factors which might increase or decrease the order have been carefully noted.

It is only good business for the job printer to get the biggest orders he can get, with fairness to the customer, in every job he signs up. He must proceed on the idea that the customer is basing his order on a wild guess or upon a hunch as to what he may need or be able to use. I have seen this responsibility carried to the extent where the printing salesman personally canvassed several departments in the offices of a large company to learn what the actual run should be on its catalog.

That there should be a margin of safety goes without saying. The tendency of the buyer to under-order is merely an expression of conservatism aroused by some previous isolated experience in over-ordering. This caution is very apt to lean backward in the other direction—in the direction of an order too small for actual needs.

The job printer of today must operate along the lines of quantity prices. Here alone we have a powerful influence in raising the order to the point that is reasonable. To produce 2,000 sixteen-page color booklets when probably 10,000 are ultimately needed is profitable to nobody involved in the transaction.

Perhaps in no line of printing is this point of greater importance than in the making of catalogs. In no line of jobwork is it more difficult to determine the correct run. With so many factors to govern catalog distribution, the demand may fluctuate so markedly on some issues as against

## EXTRA!

The New German Style of typography as cleverly demonstrated by this ad is extremely popular.

Edwin H. Stuart, Inc. is eminently fitted to handle this kind of type design, and have a small army of craftsmen who by birth and breeding are as German as limburger. Consider this list of Jerrys—all regulars on our payroll.

MR. SCHMITTEIN	MR. KRAUS
MR. BRANDAU	MR. SCHELLINGER
MR. SCHMOTZER	MR. BRADLAW
MR. RITTMAN	MR. STRAGAND

What more could you ask than that?

**German Typography?..Yes sir!**

**EDWIN H. STUART, Inc.**  
 Typographic Service • Advertising Printing  
 Entire Seventh Floor, Commercial Building • COurt 389  
 422 FIRST AVENUE, PITTSBURGH, PENNA.  
 Stuart Makes Type Talk      Stuart Leads in Type Styles

Without intending criticism of Mr. Stuart for applying this new slant in his advertising, for it will appeal to many, *The Inland Printer* deplores the tendency in some circles continually to ape the art of other lands and thereby attribute a superiority which does not exist. Why, too, play favorites? Why not revive the Egyptian hieroglyphics, look into the possibilities that characterful but unrecognizable Chinese forms afford us, and investigate what the ancient Greek letters have to offer? Much of what we see nowadays is "Greek" for the average reader, anyway



others that the closest study is absolutely necessary to arrive at a safe conclusion. A mailing of 25,000 catalogs will ordinarily bring back about 5 per cent of the copies undelivered for one reason and another, which means about 1,300 books which can be relied upon for a second mailing. Much depends, of course, upon the lists used and the manner of transmission. Sometimes the buyer allows for this expected return rate on his order, but fails to get it and finds himself "short." To place a second order runs up his unit cost, and he is very apt to complain.

The most that the printer can do is to stand by and act in an advisory capacity through his past experience. He can caution the customer about the disadvantages of under-ordering, and he can also try to protect him against losses through over-ordering. He can and should do this for the benefit of the customer and the benefit of his own business.

The basis of estimate on catalogs in a large eastern catalog-printing house involves these points: (1) number of names on main list; (2) probable number for random distribution; (3) probable percentage of "returns"; (4) percentage allowed for waste; (5) quantities of previous issues used; (6) 5 to 10 per cent allowance for unseen demand. Upon such a basis the printer can aid his customer in arriving at a reasonable run; otherwise it is pure guesswork, and often disappointing.

The customer naturally is on his guard when the printer suggests increasing the run. For this reason such a matter has to be handled with tact. Arguments for deciding on a certain quantity must be presented only after an investigation of the customer's probable needs. All this is part of the service that the printing concern may render its regular customers. Its experiences with other customers along these lines offer help that is of value in every sizable job, and the present customer should be allowed to benefit by this knowledge and thus avoid difficulties.

### It Gets Attention

An interesting form of letter for securing the attention of nearly every person receiving it is being used by *Materials Handling and Distribution*, 420 Lexington Avenue, New York City. Called a "rapid-gram," the value of this envelope and letterhead rests in their resemblance to a telegram and its container. Yellow stock establishes the first similarity. Under the envelope's corner card is printed in large Bodoni: "Not a Telegram; Important Message," which thus disclaims mistaken identity and yet manages to stress the idea of urgency. Under the heading "Rapid-Gram" the message is typed in caps, thus continuing the telegram effect.

On the reverse the selling message is amplified by summaries of articles appearing in the current issue of the publication. A window envelope is employed to save time and to carry out the telegram idea. This

form of message actually does get special attention from the recipient, and it may well be put to use by printers who are seeking distinctive and forceful attention-arresters for their customers.

## When Every Job Is "Rush!"

By CLIFTON SANFORD WADY

HE WHO orders printing is prone to mark his copy "Rush"; we all know that, and regret it. The printer who laughs at the word and ignores it may come to grief as "not giving service." The printer who lives up to its instruction usually loses something on the job as such; and he certainly loses something of the prestige of fine work—for such a job can rarely go through in a hurry and still show the quality and workmanship the printer wants in his work.

Everybody concerned is familiar with this little word "Rush" on copy handed to the printer—any printer. When not handwritten it is stamped with a rubber stamp, in big red letters, with an exclamation after it. The printer is expected to repeat this magic word to each of his employees that have to handle the job, and to squeeze it through the presses in the fewest number of hours or minutes!

What is the general and particular effect of this action? It is bad; no doubt about that. The compositor gets the copy, which is more often than not scrawled in script, pen or pencil, and promptly falls down on something which, with a little more time, he would have guessed at with greater accuracy! Even when copy is type-written the "comp's" haste makes waste in the item of corrections and revises.

In a wild whirl the errand boy gets the proof, and a command to "hurry up and get back before night"—for haste makes haste, from the beginning to the end of the chapter. Off he goes, and if properly conscientious he may fall down stairs in an effort to catch a car up or down town.

But Mr. Smith is out when the boy pants up to his door. He leaves the proof for Mr. Smith's return. Nobody else dares to okay it. Later, after several telephone calls, comes the assurance that "if the boy will come right up here he can get the proof." He does this. Numerous corrections have been made, all in great haste of course, and difficult to understand. Hence the "final" demands some drastic changes. But at last the job is on the press.

The telephone rings. "Mr. Smith wants to know why in the name of Hail Columbia that job he gave you the other day isn't delivered yet. He wants me to ask if your shop is open and doing business."

The telephone voice is mildly informed that the job is being handled without a

moment's delay, and is just now coming off the press, but that the sheets should lie overnight to dry.

"Well, never mind the drying; hustle them up here. We can mail them tonight, can't we? They are in a rush."

"Y-e-s, but they would look so much nicer and avoid the chance of offset if left over night before they were mailed."

But they have to be bundled up and sent while still wet. And so it goes, day after day, not to say hour after hour. The foolish habit hurts the quality of the output, and in self-defense the printer objects. He knows that there is loss to all concerned, and that there is finally dissatisfaction with the results.

All this is iron in the soul of the good printer. He wants to do work of which he can be proud. That is the kind of work that pays, too. But what can he do with the "Rush" man who marks his copy from mere habit? If he says that he can't do it by tomorrow or whatever date happens to be named (and it is the printer who knows what this period of time allowance should be), he may be told that "there are other printers." They may have less lofty ideals; though the fact is that "ideals" are part and parcel of good business management.

And the remedy? After a criticism one should make a constructive suggestion. I will do this. Let the printers—the master printers, perhaps through their group—enter upon a campaign of "moral suasion" to cause the buyer of printing to see his folly. The two points to be brought to his attention are: That no job should be marked "Rush" which is not truly urgent, so that the word will mean something to everybody; and that it is *costly* to all concerned—not excluding the buyer, in the last analysis—to hurry jobs through the press; besides which, the work thus turned out cannot be of the quality it should be.

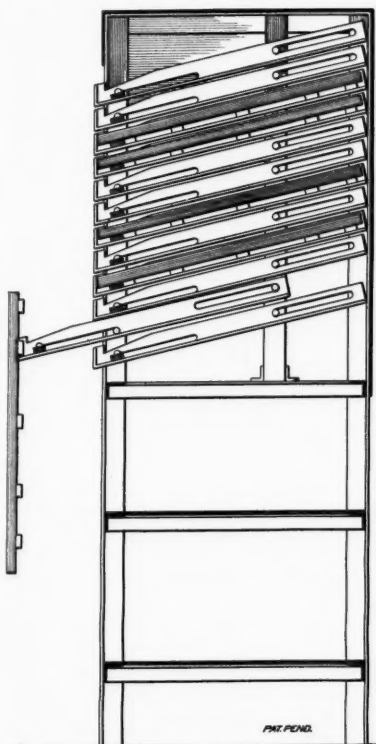
A series of illustrated cards, with but little text, should be sent to all users of printing, reiterating in effect the printer's prayer: "Give Us More Time!" Such an action would have an effect through the law of suggestion. We all believe sufficiently in psychological law to know that this is true. If the pictures and text were in semihumorous style, but excellent, alleviation at least would follow, and the present ugly pressure now involved in thoughtless demand for that "Rush" might be relieved.



## What's New in Equipment This Month

A SPECIAL TYMPAN SHEET, known as the Cromwell Junior, has been brought out by the Cromwell Paper Company, of 4801 South Whipple Street, Chicago. This sheet has been developed for use on the Miehle, Kelly, Harris, Miller, or any other high-speed press. It is perfectly shaped, is accurately scored, and can be adjusted instantly without difficulty. The new tympan sheet comes in three sizes: 20 by 21, 22 by 27, and 35¼ by 36; and it is packed in a corrugated box holding 500 sheets. Like the large Cromwell tympan sheet, the new sheet is moistureproof, will not offset, and requires no oiling. Cromwell Junior is unconditionally guaranteed. Additional facts concerning this tympan sheet may be secured by writing to the Cromwell Paper Company at the address given above.

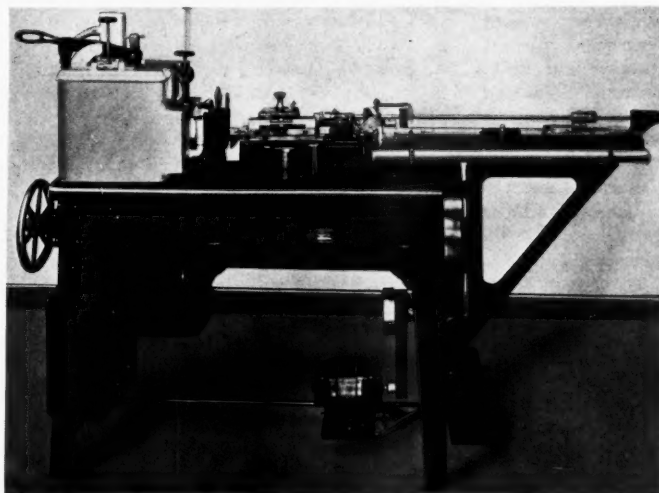
A MAGAZINE RACK, called the Joerndt linotype and intertype magazine storage rack, is being manufactured and sold by the Superior Linotype Sales and Service



The Joerndt linotype and intertype magazine storage rack holds twelve magazines, but uses a minimum amount of floor space

Bureau, 631 South Dearborn Street, Chicago. This rack is made of steel and is dustproof and fireproof. It will hold a dozen full-size magazines in the same manner as they are held in linotype or intertype machines, and they are put in and taken out in the same way. This rack is claimed to be the most compact rack on the

market, as it occupies only twenty-eight inches of floor space. Two large shelves in the lower part may be used for storage of mats, or for an additional charge this



The new Elrod casting machine is said to produce more and better work in a given period of time as a result of its many refinements

space may be made to accommodate six split magazines. Further details are available through the company.

A NEW ELROD machine for casting leads, slugs, and rules has just been announced by the Ludlow Typograph Company, of 2032 Clybourn Avenue, Chicago. The machine, known as model E, retains all the advantages of the earlier model, but has been improved in a number of ways that make for more constant oiling, easier starting to pull the strip through the mold, and greater production. The new Elrod can be operated with a crucible heated either electrically or by gas. The stacking and cutting device is of new and improved design, and the method of sealing the mold in the new machine requires less time and is in all respects more satisfactory. Production has been materially increased. The new pulling device makes possible the longer stroke and thus helps produce a substantially greater average output. A special oil has been developed for the new Elrod machine, resulting in better lubrication and better material with less wear on molds. Slugs produced contain no air bubbles and are neither brittle nor fragile; and leads can be bent to a full circle. The electrically heated Elrod is automatically regulated by thermostatic control, without an operator's attention, and thus current consumption is reduced to a minimum. Additional information on model E may be secured by addressing the Ludlow company.

CYLINDER-PRESS DISTRIBUTION on Gordons is said to have been achieved by John

J. Sullivan, for years pressroom superintendent with Cohen & Company, Cincinnati. He removed the ink disk and then replaced it with a curved plate over which the regulation rollers operate. Ink is fed to these from an intermediate roller con-

tacting with a full-length ink fountain of the cylinder-press pattern. A ratchet and pawl, with a regulating control, operates the fountain, and color "splits" may be made when two or more colors are to be run. The curved plate is applied in place of the ink disk, which is easily removed,



Curved inking plate attached to Gordon press in place of the regular ink disk

and the change can be readily made. A Gordon press thus equipped is being exhibited by Mr. Sullivan in the Blymyer Building, at Cincinnati, Ohio, and inquiries should be addressed to him there.

AN INEXPENSIVE SCROLL SAW, designed to enable printers and engravers to do mortising more quickly and economically, is being marketed by the Scott-Bansbach Company, at 144-H South Clinton Street, Chicago.

This product, known as Wonder scroll saw, is of one-piece metal construction and vertical drive, eliminating vibration and side-sway. The blade is instantly adjustable so as to face any direction or angle, and a blower attachment keeps all work free from dust. In general use in many printing and engraving plants this tool has proved its ability to do all mortising work on metal or wood at a marked saving in both time and expense. Model 14-A has an eight-inch clearance, while the clearance of model 16-A is thirty-six inches. For additional information address the Scott-Bansbach Company at Chicago.



### If It's Human to Err, Then Editors Are Human

The following item, used in a recent issue of the *Adamsville (Ohio) Register*, is important as showing how the difficult matter of errors can be discussed so as to create a more tolerant and friendly spirit among readers regarding mistakes they notice. Using the above-given heading, the item read as follows:

Did you ever see a perfect newspaper or magazine? Neither did we. But we know of one high-class trade magazine, of which the publishers, it is understood, offered anyone who would find an error in it, at any time, a full year's subscription if it were made known to the editor. We have never heard of anyone claiming the prize. After reading said publication for several years we do not remember ever finding a misplaced letter or error of any kind, grammatical or otherwise. This publication is considered from the standpoint of typographical neatness, well-worded composition, and beautiful presswork to have no superior in the world. It is *THE INLAND PRINTER*, published in Chicago.

Errors in daily newspapers, weeklies, monthlies, and all classes of publications are quite common. These errors are not intentional, you may rest assured. No one regrets these slips in the type so much as the publisher himself. Each one, no matter how insignificant, stands out sharply.

Many of these errors may not be observed by the average reader, but the publisher, if he reads his own paper, always sees them—after it is too late. When the number of persons assisting in the production of a newspaper is considered, the marvel is that more errors are not made.

## The Business Review for October

THE general business situation may be said to be holding to a favorable level after a slight breathing spell toward the end of September, following a record-breaking period of nearly nine months. High money rates, which have had an undesirable effect on the building industry, particularly in residential and apartment-building sections, have caused a decrease in this industry, which in turn reflected a falling-off of orders for construction steel. This, together with a curtailment in automobile production, had a slackening effect on the steel industry. The railroads, however, came to the front with heavy orders for future delivery, adding impetus to the steel-trade activity. This is just another repetition of the old story that business is never really static; rather does it move in waves—expanding at one time and shrinking at another.

Business in general maintained unusual strength during the summer just past. Trade was brisk in the retail lines. The J. C. Penney Company, for instance, reported an increase of 17.3 per cent during the first nine months of 1929 over the corresponding period of 1928.

A survey of 749 companies engaged in thirty-three different lines of business revealed their net profits as showing an increase of 29 per cent during the first six months of 1929, as compared with the corresponding period of 1928. A similar survey made of 236 industrial and commercial concerns in New York showed an increase in total net profits of 33 per cent for the first six months of this year over the same period last year. Business failures during the first three quarters of 1929 were 784 less than those during the first three quarters of 1928.

The *Register* is not guiltless, as we are aware that we make frequent errors, all of which we regret; but our aim is to produce a paper as free from these slips as possible. In the four years that we have had charge of the paper it has been our ambition to produce one perfect paper, but so far our ambition has not been realized. But we are trying. So when you see errors in a paper, be charitable.

### A Lesson in Figures

We here reprint an item presented to the printers of Indianapolis by W. G. Chandler, secretary of the Indianapolis Typothetae. Mr. Chandler talks of facts as they are among his local printers. However, the thought conveyed is applicable to most any city. Here's the story:

"Typothetae printers earned net profits of 7.8 per cent on sales in 1927. Typothe-

Business is not without its spots of recession, to be sure. For instance, poor business caused the closing down of the Globe mill at Utica, New York, and the Chase mill at Webster, Massachusetts, two units of the American Woolen Company's system. Uncertainty in the wheat market was given as the cause for flour mills in the St. Louis section operating at less than 70 per cent of their capacity.

The crop situation has rather a varied outlook. It is estimated that the corn yield will be somewhere near 2,528,000,000 bushels as compared with 2,836,000,000 bushels in 1928. White-potato production is estimated at 345,000,000 bushels as against 464,000,000 bushels last year, while the sweet-potato yield will be close to the 1928 figure of 77,000,000 bushels.

The sugar crop in the Louisiana district is expected to total close to \$21,000,000 as compared with the 1928 total of \$12,500,000. Dry weather conditions and rust invasion had a damaging influence on Kentucky's pot of gold—the tobacco crop. Although satisfactory prices are predicted, the crop will be short of last year's yield by nearly 50,000,000 pounds.

Indications point to good trade for the final quarterly period. Employment is now holding on an even keel, with wages good and no seeming diminution in consumer willingness and ability to buy.

Generally speaking, the bank clearings throughout the country show an increase over last year. For instance, in large cities throughout the country the third week of October showed a total of 21 per cent above that of the same week of 1928.

With conditions continuing at a good level the printer should be able to round out the year with a satisfactory profit.

tae printers earned 5.4 per cent on sales in 1928. Lost profit, 2.4 per cent of \$2,500,000 sales—\$60,000. Volume increased 2.7 per cent in 1928 on the previous year."

It is admitted: That competition is the cause of vanishing profits. That plants are averaging only 50 per cent production. That there is not enough business to be had to increase materially the average production. You should know:

That if selling price is .....	\$100.00
and cost is .....	80.00
Then profit is .....	\$ 20.00
Now if you cut prices 10 per cent	
Selling price is .....	\$ 90.00
Cost is still .....	80.00
Profit is only .....	\$ 10.00

So, you must sell another \$90.00 to get back the \$10.00 you lost. Or, a cut of 10 per cent in selling prices requires 100 per cent increase in volume to regain the \$20.00. Can you do it?—From St. Joseph Valley Typothetae *Weekly Bulletin*.

# TRADE NOTES

*Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month*

## Just Forty-six Years Ago in The Inland Printer

The frontispiece of this issue is a reproduction of a page of *The Pi-Box*, the organ of the San Francisco Club of Printing House Craftsmen. Desiring to review the happenings of about half a century ago in the printing industry, the reviewer selected from volumes I and II of *THE INLAND PRINTER* a group of items which collectively present a reasonable summary of the printing events of those days.

*THE INLAND PRINTER* finds satisfaction in knowing that it plays an important role in recording printing history, and appreciates the confidence reposed in the reliability of its pages. Honorable publishing principles are their own reward.

## J. Horace McFarland Given Copper Tablet

J. Horace McFarland, well-known master printer of Harrisburg, Pennsylvania, had no opportunity to forget his seventieth birthday, occurring on September 24. He was the guest of honor at a banquet given by his employes on this date at the Mount Pleasant Press, and at that time they presented him with a copper tablet fittingly engraved to express their loyalty to and strong friendship for this successful print-shop proprietor. It was a pleasing gesture toward one who has done much in the interest of general printing progress.

## New York Printing Exposition

As announced in the October issue of *THE INLAND PRINTER*, the Bankers Industrial Exposition, 11 West Forty-second Street, New York City, will feature the printing and binding industries on November 19, and the principal speaker of the program will be John Clyde Oswald, managing director of the New York Employing Printers Association.

## R. M. Glover Given Banquet

On October 12 the employes of the Peterborough (Can.) *Examiner* tendered a banquet in honor of R. M. Glover, managing director of the concern, presenting him with a fine life-size portrait of himself. Mr. and Mrs. Glover had only recently returned from a vacation trip to the



R. M. GLOVER

Pacific Coast, and this cordial reception by the 101 employes most appropriately expressed the warm esteem in which the company's managing director is held. Mr. Glover has been connected with this firm for a period of thirty-seven years.

## Incandescent Lights First Used by Lithographer

In connection with Light's Golden Jubilee, which was celebrated throughout the United States on October 21, members of the printing industry will take interest and pride in knowing that a lithographic concern was the first company in this country to have a commercial lighting installation of incandescent lamps. Hinds-Ketcham & Company, New York City, was the pro-



gressive lithographic firm which "took a chance" on the new system of lighting, the installation consisting of sixty lamps and a dynamo. The medal pictured was cast in commemoration of Edison's invention.

## W. A. Biddle, Cincinnati, Chosen President of D. M. A. A.

William A. Biddle, advertising manager of the American Laundry Machinery, of Cincinnati, was elected president of the Direct Mail Advertising Association at its Cleveland convention, October 9 to 11. William R. Ewald, of Campbell-Ewald Company, Detroit, was made vice-president. Members of the board of governors, including newly elected members, are as follows: Mr. Ewald; Elmer J. Roeper, of New York City; W. C. Dunlap, New York City; Rollin C. Ayres, San Francisco; S. C. Conybeare, Lancaster, Pennsylvania; Harry B. Kirtland, of Toledo; Harold C. Lowrey, Toronto; Benjamin J. Sweetland, New York City, and Charles R. Wiers, Niagara Falls, New York. The 1930 convention and exposition are to be held at Milwaukee, October 8 to 10.

The bronze plaque of the Cleveland Folding Machine Company, offered by that Cleveland firm for the best specimen of printed sales literature, was won by the Crane-Howard Lithograph Company, of Cleveland. The Multigraph trophy, offered by the American Multigraph Sales Company, Cleveland, for the best series of form letters, was awarded to the Sampson & Murdock Company, Boston, for a campaign which was prepared by Charles W. Hawkes and used for the Copley-Plaza Hotel, Boston. The bronze plaque of the Standard Envelope Manufacturing Company, Cleveland, for the best envelopes used, was awarded to the United Autographic Register Company, Chicago. The golf clubs offered by the Albemarle Paper Manufacturing Company, of Richmond, Virginia, for the most effective blotter campaign, were captured by Paul C. Luth, advertising manager of the Day-Bright Reflector Company, St. Louis. And the silver cup offered by *Postage and The Mail Bag* for the most noteworthy accomplishments in the field of direct-mail advertising during 1929 was won by C. E. Richards, of Detroit, Michigan.

## Printers' Advertising Course

The New York Employing Printers Association has initiated a course in advertising for printers, which is being conducted by Irving Rothstein, the vice-president in



charge of sales promotion, Ahrend Letters, Incorporated. The course, which began in October, will run for a period of twenty-two weeks, and its practical subject matter is expected to be of real service to printers needing help in this direction.

### Linotype Company Advances Grumman and Rhame

The Mergenthaler Linotype Company announces two well-deserved promotions. Fred C. Grumman, for the last eight years manager of the New York City agency of the company, has been made representative of the president, Norman Dodge. Mr. Grumman has a very creditable back-



**FRED C. GRUMMAN**  
The representative of the president,  
Mergenthaler Linotype Company

ground of experience in the printing industry. At the age of seventeen he came to New York City as a compositor. He became a monotype operator, and later served the manufacturers of this machine as an instructor, as a salesman, and also in the experimental department. In 1916 he joined the Mergenthaler company as a salesman at the New York City agency. He later became assistant to the manager, then assistant manager, and in 1921 was appointed manager of this agency, holding that place until his recent promotion.

C. C. Rhame, assistant manager of the New York City agency under Mr. Grumman, has succeeded to the position of manager. At the age of twenty-one Mr. Rhame was one of the first operators to produce commercial work on the linotype. He has served the Mergenthaler company for sixteen years, and for eight years of that period he represented the firm in the District of Columbia, Delaware, Maryland, North Carolina, Virginia, and West Virginia, and also for shorter periods of time in New Jersey, New York, and Pennsylvania. He was appointed assistant manager of the New York City agency in 1926.

### Wedekemper Is Retained as E. P. A. A. President

At the eighteenth annual meeting of the Employing Printers Association of America, held at Chicago on October 14, Howard C. Wedekemper, of Louisville, was selected as president for the ninth time. N. C. Brainard, of Hartford, Connecticut, was made vice-president, and H. M. Loth, of Chicago, chosen treasurer. Members of the board of governors, including new members, are as follows: Howard C. Wedekemper; N. C. Brainard; H. M. Loth; George K. Hebb, Detroit; J. B. Redfield, Omaha; Max Rosette, Greenwich, Connecticut; A. M. Glossbrenner,



**C. C. RHAME**  
Manager of the New York agency,  
Mergenthaler Linotype Company

Indianapolis; D. L. Johnston, Buffalo, New York; W. H. Krehbiel, Cincinnati; G. H. Gardner, Cleveland; A. H. Harmon, St. Paul; S. W. Crabill, Los Angeles; B. P. Shepherd, Nashville; G. R. Dorman, of Pittsburgh; T. E. Donnelly, of Chicago; F. C. Clemens, Houston; William Pfaff, New Orleans, and A. W. Finlay, Boston.

### J. R. Riddell Addresses Society of Typographic Arts

J. R. Riddell, principal of the London (England) School of Printing, was the guest of honor at a luncheon meeting of the Society of Typographic Arts, Chicago, on October 4. Taking as his subject the work done by his school, which has an enrolment of about three thousand students, Mr. Riddell told ably and impressively of the conduct of this important educational project. His message was received with great interest and enthusiasm by the S. T. A. members.

During October the society had on exhibition at Newberry Library a threefold display, consisting of fifty best-produced books of the year as selected by the Amer-

ican Institute of Graphic Arts, a similar group of the fifty best-produced English books, and a Printing for Commerce exhibition of fine printed pieces. At a meeting on October 8 Thomas Erwin briefly discussed the effect of this book exhibit on American printers, and also discussed in detail a number of the books shown.

### D. Loren Davis Joins Ludlow

Announcement is made that D. Loren Davis, director of the Department of Production Management of the United Typothetae of America, has resigned from that position and has joined the staff of the Ludlow Typograph Company, Chicago, as research engineer. Mr. Davis has had wide experience, both in the mechanical departments of printing plants and along management lines. He worked as a pressman on a daily paper to earn his way through Iowa State College. He has studied press construction while working in the manufacturing and erection departments of the Duplex Printing Press Company, at Battle Creek, Michigan. In his connection with the U. T. A. this engineer served as plant consultant for printing concerns all over the United States and Canada, and his engineering ability and experience should make him extremely valuable to the Ludlow Typography Company.

### Claims Patent Rights on This Water-Color Process

Following the appearance of THE INLAND PRINTER for September, a letter was received in reference to the article on page 106 entitled "Development of Another New Water-Color Printing Process Is Announced." The item described a water-color process used by the Commanday-Roth Company, 175 Varick Street, New York City, and stated that Louis H. Roth "is responsible for the development of this ingenious new adaptation of the water-color process." The letter, written by Hobart N. Durham, of the staff of John D. Morgan, patent attorney, at 74 Trinity Place, New York City, refers to the Commanday-Roth process as follows:

"This process is substantially identical with a process invented by me and protected by a pending patent application. Use of the Commanday-Roth water-color process will constitute an infringement of the claims of my patent, when issued."

### Buckbee Elected President of Photoengravers

Charles Buckbee, St. Paul, was chosen as president of the Employment Photo Engravers Association of America at its annual session, held at West Baden Springs, Indiana, October 10 to 12. Other officials elected are the following: vice-president, Charles Clark, Denver; treasurer, Frank



H. Clark, Cleveland; secretary, Tanner H. Freemont, Cleveland; chairman of executive committee, L. B. Folsom, Boston. The members of the executive committee are: R. D. Morgan, Chicago; Thomas McGrath, Detroit; H. G. Lotz, Philadelphia, and Wert Stewart, Detroit.

### Industrial Advertisers Meet

George H. Corey, of Cleveland, was elected president of the National Industrial Advertisers' Association at its eighth annual conference, held at Cincinnati early in October. Allan Brown, New York City, was chosen first vice-president; Forrest U. Weber, Milwaukee, was made the second vice-president, and E. H. Smith, Cleveland, was elected secretary and treasurer. In the competitive panel display conducted in connection with this conference, the Sivyer Steel Casting Company, Milwaukee, won the award offered by the Ben C. Pittsford Company, Chicago, for the most effective use of arrangement and typography in industrial advertising.

### Features New Miehle Press

Marken & Bielfeld, Incorporated, the printing concern of Frederick, Maryland, has used its installation of a Miehle horizontal press as the basis of an interesting and colorful specimen of printers' advertising. The folder featuring the Miehle shows how customers will benefit by this installation, and convincingly indicates that a firm which uses equipment of this quality may be relied upon to produce quality printing for its customers.

### Harstman Western Manager for Virkotype

Wood, Nathan & Virkus Company, at 112 Charlton Street, New York City, announces the appointment of B. H. Harstman as the firm's western manager. Mr. Harstman is known as one of the thermographic authorities of this country, being thoroughly familiar with the process and also with the equipment used in producing such work. The Chicago office of this company has recently been moved to 108 West Harrison Street from its former location, 6 South Dearborn Street.

### Richmond Printers Plan Exhibit

The secretary of the Richmond (Va.) Printers Association, Incorporated, states that his organization is planning an unusually large and important educational exposition to show what Richmond is doing and can do in printing and lithographic lines. The exposition is to be held early in 1930, and already many applications for space have been received from supply houses. Inquiries on this matter should be addressed to the association at 911 Mutual Building, Richmond, Virginia.

### Franklin Issued His First Paper Two Hundred Years Ago

It was on October 2, 1729, or two hundred years ago, that Benjamin Franklin brought out the first issue of the *Pennsylvania Gazette* following its purchase by Franklin and his partner in the venture, Hugh Meredith. His first step as an owner was that of every other new owner—to improve the appearance of the front page. But his difficulties were by no means confined to the editorial department. Andrew Bradford, publisher of a competing paper, was the postmaster of Philadelphia, and Franklin found himself compelled to bribe

Technical Men in the Printing Industry on the Need for Research. Speakers on this program, and their topics, are listed on page 107 of *THE INLAND PRINTER* for October. Most of the important national and international organizations of the industry intend to participate, and it is expected that this conference will prove of the most widespread importance.

### Intertype European Executives Confer in Berlin

Intertype representatives from nearly a dozen European countries held a three-day conference in Berlin, September 12 to 14.



Intertype representatives at the European conference in Berlin

Bottom row, left to right—Sydney Ayre, general director, Intertype Setzmaschinen G. m. b. H., Berlin; Alfred Dehez, Baltic States; Neal Dow Becker, president, Intertype Corporation; Emil Grafstroem, Sweden-Finland; Albin Pieczarski, Poland. Center row, left to right—Oscar Fuchs, Balkans; Jules Flory, Switzerland-Italy; Harvey Cachemaille, managing director, Intertype Limited, London; Otakar Zahradnik, Czechoslovakia; August Walter, procurist, Intertype Setzmaschinen G. m. b. H. Top row, left to right—Carl Schroeter, procurist, Intertype Setzmaschinen G. m. b. H.; Kurt Stratmann, procurist, Intertype Setzmaschinen G. m. b. H.; Oscar Skotvedt, Norway; F. L. van der Tuuk, Holland; Georg Gravenstein (guest); Rudolf Bar, procurist, Intertype Setzmaschinen G. m. b. H.; Halfdan Eriksen, Denmark; Georg Telegdi, associate of Mr. Fuchs, Balkans

the post riders in order to have the *Gazette* delivered to his subscribers.

Franklin seems to have been equipped with rare good judgment on editorial matters. He opposed the use of words which had a learned sound but were not understood by every reader. He early recognized the need of a style-sheet for the *Gazette*, and drafted one which he immediately put into effect. His paper grew in circulation and general influence, and it is significant that the weekly which today exceeds every other periodical in quantity of paid circulation is one that was founded by Benjamin Franklin.

### A.S.M.E. Technical Conference

On November 7 and 8, at the Carnegie Institute of Technology, Pittsburgh, will be held the International Conference of

President Becker of the Intertype Corporation called the conference and presided at the four business sessions, one of which was held at the recently established Intertype matrix plant in Berlin. Problems which related to the corporation's increasing business in European countries were discussed during the meetings, and the conference brought out information of utmost value to all who were present.

### Award for Best Campaign of Industrial Advertising

The Harvard Advertising Awards Committee of the National Industrial Advertisers Association wishes to call particular attention to the annual award of \$2,000 offered for the best newspaper and periodical campaign of industrial advertising in 1929. The Harvard Advertising Awards

are listed on page 108 of *THE INLAND PRINTER* for September, while the provisions governing these awards are given in complete detail on page 108 of the October issue. In case these issues are not available, a request for further information should be addressed to either the Harvard Graduate School of Business Administration (Harvard Advertising Awards), Soldiers Field Station, in Boston, or A. H. Oberndorfer, chairman, N. I. A. A. Committee, care of the Sivy Steel Casting Company, Milwaukee, Wisconsin.

### Edmund G. Gress Establishes the E. G. G. Service

Edmund G. Gress, for fourteen years editor of *The American Printer*, has resigned from that position and has established the E. G. G. Service at 303 Fifth Avenue, New York City, to render assistance upon problems of typography and design. Mr. Gress is widely known in the printing and related industries. He has written four books, and has delivered many lectures and addresses before various printing organizations, and he possesses a long list of friends in every branch of the graphic arts. He takes with him upon his new venture the heartiest wishes of the entire printing industry.

### Metropolis Type Face Imported by Continental

Announcement is made that the Continental Typefounders Association, at 216 East Forty-fifth Street, New York City, has imported the Metropolis type face in various weights and sizes for the use of printers in the United States. Melbert B. Cary, Jr., president of the firm, considers this as one of the most interesting type designs now available in Europe. The series contains a very light and also a very bold weight, thus providing excellent text type together with a matching face of proper weight for forceful headings.

### Reeves With Swigart Paper

The Swigart Paper Company, at 723 South Wells Street, Chicago, announces that Courtney H. Reeves is now affiliated with the concern as director of sales.

### Death of William J. Connors

William J. Connors, Sr., chairman of the board of directors of the Buffalo (N. Y.) *Courier-Express*, and a picturesque figure in publishing circles, died at Buffalo on October 5 at the age of seventy-two years. When he was only twenty-eight he established a business in providing men to load and unload Great Lakes steamers, and within a period of ten years he was operating a force of three thousand men. Although he knew nothing at all of journalism, in 1895 Mr. Connors pur-



©Underwood & Underwood

WILLIAM J. CONNORS

chased the Buffalo *Enquirer*, and he was keen enough to establish his managing editor as supreme in the editorial department and hold him responsible for results. A year later the *Buffalo-Courier* was offered for sale. Mr. Connors purchased this paper, and in 1926 bought a controlling interest in the *Buffalo-Express* and merged it with the *Courier*.

### Porterfield Succeeds Rogers as U. T. A. Executive

Following the resignation of Alexander Rogers as director of the U. T. A. Department of Marketing, to join the advertising staff of Libby, McNeill & Libby, Chicago, the United Typothetae of Amer-



DAVID P. PORTERFIELD

ica has secured as his successor David P. Porterfield, Indianapolis, an executive well equipped in ability and experience to administer this important department.

The new director is thoroughly trained in accounting, purchasing, and all other phases of business applicable to printing. For six years he owned a half interest in a printing business which he developed into a markedly profitable enterprise, and he sold his interest only to become the first secretary-manager of the Indianapolis Better Business Bureau. He has served as sales manager and as advertising and sales-promotion manager with important concerns, and this practical experience should provide an ideal background for Mr. Porterfield's successful operation of the Typothetae's Department of Marketing.

### Magazine Editorial Work Is Covered in New Course

The Master Institute of United Arts of Roerich Museum, 310 Riverside Drive, in New York City, is offering a course on "The Making of a Magazine" for those who wish to receive training in magazine editorial duties. The instructor for this course is Mary Fanton Roberts, editor of *Arts and Decoration* and possessing a valuable background of editorial and journalistic experience. The course will cover all practical phases of magazine work, and is intended to equip the editorial aspirant with much of the fundamental knowledge he or she will need in any well-established magazine office. Classes in this course are held once a week. For additional information one should address the institute.

### Stearns Brothers Merged With Excelsior Company

A merger of Stearns Brothers & Company, well-known Chicago printing concern at 610 West Van Buren Street, with the Excelsior Printing Company, Incorporated, 732 South Federal Street, Chicago, has been effected. The Wanner Company, of 714 South Dearborn Street, Chicago, acted as broker in the transaction. While complete details of the new arrangement have not been made available, it is understood that for a time at least both companies will continue to serve their customers from their present locations.

### Envelope Firm in New Plant

The Western States Envelope Company, Milwaukee, announces that it is now doing business in its new plant at 740-52 South Pierce Street, Milwaukee.

### Hoe Executive Changes

F. G. Kent, a vice-president and director of R. Hoe & Company, has resigned from this connection on account of poor health. C. W. Gaskell, also a vice-president, has been elected a director to fill the vacancy.

# THE INLAND PRINTER

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

## THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
330 SOUTH WELLS STREET

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No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

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### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

**When Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.**—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

**IMPORTANT.**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfil honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BIDS WANTED

**OFFICIAL NOTICE**—In compliance with Section 22 (b) Constitution, Laws and By-laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, constitutions, laws and by-laws, receipts, blank applications, etc., as needed during the period from January 1, 1930, to December 31, 1930, are invited. Specifications and conditions will be furnished on application to W. A. FRASER, President, and John T. YATES, Secretary, W. O. W. Building, Omaha, Neb., and will be submitted at the meeting in February, 1930, of the Board of Directors, it being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Printing Committee, Sovereign Camp of the Woodmen of the World, Omaha, Neb.

### BOOKS AND SYSTEMS

**WHY WASTE TIME** figuring paper by old-fashioned methods when the Printers' Paper Cost Finder does it for you quickly, easily, correctly? Any number of sheets, any ream weight, any price per pound; used in 45 states, Canada, Hawaii, Cuba, Bermuda. Send for free trial offer. FITCH BROS., Central City, Nebraska.

**PROOFREADING AND STYLE FOR COMPOSITION** for printers, editors, authors and copy-readers; 386 pages, \$3.75. JOHN F. DOBBS, The Academy Press, 112 Fourth Avenue, New York, or Room 826, Union League Building, Los Angeles, Calif.

**BOOKS & SYSTEMS** for printers and publishers. Complete, illustrated catalog free. PORTE PUBLISHING CO., Salt Lake City, Utah.

### BUSINESS OPPORTUNITIES

**NATIONAL DIRECT-MAIL PRINTERS' GROUP** (25 cities already covered)—One progressive printing house in each principal city in the United States and Canada will be invited to join this profit-building chain of advertising printers; this is not a financing, but a selling plan; a new way to get more press run from advertisers; it offers a wedge to overcome sales resistance and create printing jobs; a tangible "ready-to-shoot" protected plan offering exclusive printing rights; over 25 printing plants have tested this plan and have found it a money-maker; your salesmen will want it; it is worth wiring for—but an air-mail or special delivery letter may be sufficient; applications for exclusive rights to this unique Printing-Merchandising Plan will be treated in the order received; this patented plan is sent only to established printers in cities not yet covered, on approval. N 127.

**UNIQUE OPPORTUNITY** for reliable mail-order printer seeking a good location, fair prospects. Replies treated confidential. DAVID HORN, 3768 18th Street, Ecorse, Mich.

**WANTED**—Meritorious inventions or devices pertaining to the printing or binding trades. Give full particulars in first letter. N 106.

### FOR SALE

**IN CHICAGO** we have completed a merger of several plants and have on hand in our shop and in these plants considerable modern surplus equipment that would be duplicated: Miehle presses, 68, four 65-inch, three 56-inch, 53-inch, 42-inch, 41-inch and 34-inch sizes; 38, 40, 44, 50 inch Seybold autolamp cutters; large quantity iron sectional bases with art and Rouse hooks, two medium-size Blatchford bases and hooks, two Pitt wood-tacking bases; folders: 33 by 45 Brown Togo jobbing, 32 by 44 Dexter jobbing, 44 by 64 Brown double 16; large and small Hall circular; 45 by 55 practically new No. 10 Babcock Optimus; two Standard auto jobbers; monotype composing and material casters; 40 cabinets and steel run stands. Our equipment can be sold used "as is," partly repaired; or our standard "factory rebuilt." Complete line of new equipment and printers' supplies. THE WANNER COMPANY, 716 South Dearborn Street, Chicago.

**FOR SALE**—Linotypes, Intertypes, Ludlows and Elrod machines and accessories; Linotype Models 1, 3, 4, 5 and 9; Models B C and CSM Intertypes; several Ludlows, some practically new, equipped with motors and either gas or electric pots; Ludlow cabinets, sticks, and a wide assortment of matrices; Elrods, including a new model, with motors; Elrod rule and lead molds; composing-room machinery of all kinds. We pay cash for used printing equipment. NEWMAN COMPANY, 215 Centre Street, New York, N. Y.

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular  
Gauge Pin. \$1.80 dozen.

## Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Our registered Trade Mark is on every genuine box. We are the pioneer maker of Gauge Pins and stand back of our products.



Please Mention THE INLAND PRINTER When Writing to Advertisers.



**FOR SALE**—Ludlow and Elrod machines and equipment; Ludlow typographs, some practically new, equipped with motors and either gas or electric pots; Ludlow matrix cabinets, Ludlow sticks, and a wide assortment of Ludlow matrices of popular faces and sizes; Elrods (including one new model with electric pot) with motors; Elrod lead and rule molds of all sizes. Tell me your requirements. **JOSEPH A. RYAN**, 8911 West Chester Pike, Upper Darby, Pa.

**COMPLETE JOB-PRINTING PLANT** in fine condition; good location in Indianapolis; two 12 by 18 Kluge, equipped; one 10 by 15 Miller, equipped; one 10 by 15 hand feed; 32-inch power cutter, and other equipment; will sell at reasonable price. N 111.

**FOR SALE**—Frohn continuous feeder F. C. 210, range 6 by 6 to 26 by 54, complete with 3-phase motor, running regularly, attached to Cleveland B; price \$1,200.00 f. o. b. Dallas. **AMERICAN BEAUTY COVER COMPANY**, Dallas, Texas.

**FOR SALE**—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER COMPANY**, 261 Broadway, New York City; 166 West Jackson Boulevard, Chicago.

**FOR SALE**—One 12 by 18 Gordon press with Miller feeder and Horton variable speed pulley attached; in A-1 condition; thoroughly overhauled and rebuilt sixty days ago; \$900.00. **THE SANFORD PRESS**, Faribault, Minn.

**FOR SALE**—Three Brightwood machines in good order and working condition, serial Nos. 518, 529 and 530; price f. o. b. cars, \$1,550 each. **MASON & MOORE, INC.**, 28-30 East 4th Street, New York City.

**BOOKBINDERS' MACHINERY**—New model National book-sewing machines; also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 727 S. Dearborn Street, Chicago, Ill.

**FOR SALE**—44-inch Brown & Carver automatic clamp cutting machine. N 978.

#### HELP WANTED

##### Composing Room

**WANTED**—First-class hand compositor; must have experience on fine catalog and tabular work and be familiar with monotype type; good references required. **THE MORRILL PRESS**, Fulton, N. Y.

**MONOTYPE KEYBOARD OPERATOR**—Night shift of 44 hours per week of five nights. **THE CAYUGA PRESS**, Ithaca, N. Y.

**BOOK AND JOB COMPOSITOR**, all steel modern plant; union. **THE CAYUGA PRESS**, Ithaca, N. Y.

##### Managers and Superintendents

**PRINTING SUPERINTENDENT WANTED**—Must be able to produce high-grade four-color process and rotary work; publishing house; this plant is unusually progressive and is known as a good place to work; applicant must be a young man whose ideas are thoroughly progressive and of high character; union shop. Write fully to N 122.

**MANAGER**—Printing plant, old established, owned by strong company; recently installed all new equipment; Ohio city; must be able to handle sales, estimating, take complete charge. Tell all first letter, including references, salary desired, experience, etc. N 118.

**WANTED**—Live-wire production manager in commercial plant in Pennsylvania doing business of \$150,000; established business, good plant; opportunity to take financial interest is offered. N 965.

##### Miscellaneous

**LEARN LINOTYPING** or Intertyping at home, spare-time study; steady work \$55 a week; the Thaler system of linotype operation, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. **THALER SYSTEM**, 211 Legal Bldg., Washington, D. C.

##### Proofroom

**WANTED**—High-grade non-union manager of book proofroom; good pay. N 999.

##### Salesmen

**LITHO INK SUPPLY SALESMAN**—An unusual opportunity exists in the Fuchs & Lang Sales organization for a strictly high-grade litho ink and supply salesman; this opening calls for a man with real sales ability and thorough familiarity with the wants of the lithographer; previous ink sales experience not absolutely essential if man possesses other outstanding qualifications. All applications must be made by letter addressed personally to J. F. DEVINE, care Fuchs & Lang, 119 West 40th Street, New York City, giving a detailed record of past experience and places of employment, age, qualifications, etc. This is an unusual opportunity to secure a permanent and remunerative position with the leading ink and supply house in the lithographic industry.

**SALESMAN WANTED**—One who has had advertising and printing experience and able to design and write clever pieces. Write, giving complete data, N 120.

#### INSTRUCTION

**MILO BENNETT'S SCHOOL**—The world's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at the big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. **MILO BENNETT'S SCHOOL**, Toledo, Ohio.

#### MISCELLANEOUS

**AN ESTABLISHED, COMPETENT** sales organization catering to printing trades wishes patented devices or patentable ideas to add to present lines. Correspondence solicited and confidential. Best banking references. N 69.

#### SITUATIONS WANTED

##### All-Around Men

**POSITION WANTED** by printer desiring to make change; experienced in roll and flat label work; can operate presses; also experienced in jobwork, composition, operation of Ludlow, and has had office work; some college education; excellent references. N 109.

**ALL-AROUND MAN**, 13 years' experience composing room, cylinder pressman, Kellys, Millers, Verticals and Monotype; would make a good man for a plant of moderate size or on a steamship; good references. N 123.

##### Bindery

**BINDERY FOREMAN**; capable executive, practical man on folders, stitchers, stock-cutting and edition bindings; a producer; age 42; will go anywhere. N 987.

**BINDERY MAN** and cutter; experienced in catalog and commercial work. N 125.

##### Composing Room

**LAYOUT MAN**—Typographer who knows type and the intricacies of mechanical production; not an artist, but can originate and develop ideas and make "roughs," or take "roughs" and copy, choose and calculate type and make working layouts for compositors; enjoys contact with clients; work favorably reviewed in typographic journals; age 35, married, union; this man is employed, but seeks broader field. N 8.

**LAYOUT MAN**—High-grade typographer and practical printer, knows type and mechanical production; can originate and develop ideas and make layouts, or take rough sketches and copy, choose and calculate type and make accurate working layouts for compositors; enjoys contact with clients; now employed, but seeks broader field. N 113.

**COMPOSING-ROOM SUPERINTENDENT** who has the ability to produce good composition and to keep his department running smoothly wants position with large printing concern or publication house; age 35; 8 years in present job, but desire to make a change where ability counts. N 115.

**COMPOSITOR**—All-around in composing room; 20 years' experience, with 6 years' earnest research in graphic arts; can execute a layout to a point; northeastern territory; open shop; middle aged; prefer shop following De Vinne's style; modern wages. N 104.

**COMPOSING-ROOM FOREMAN** or superintendent of over 20 years' experience open for situation in up-to-date plant; can handle any proposition and get results; union. N 36.

**ALL-AROUND BOOK AND JOB MAN**; 25 years' experience; combination monotype operator; age 46. N 119.

##### Embosser

**EMBOSSER AND PRINTER**, 18 years' experience; specialist in fine labels in paper, celluloid and metal. N 108.

##### Executives

**PRINTING PLANT EXECUTIVE**—A long and successful experience in the management of printing plants; have enviable record for increasing business, lowering costs and getting maximum production; can create and sell printing at a profit; expert estimator; want permanent connection in medium-size city where there is ample opportunity to develop business and where results will be recognized; might consider investment. For particulars and interview address N 117.

**SUPERINTENDENT**, a practical printer; age 39; experienced executive; knows typography from both an artistic and practical standpoint; finest quality halftone and color presswork; bindery; estimate; handle help efficiently; New York and Chicago experience; a producer; desires a change. N 112.

**PRINTING EXECUTIVE**—Exceptional knowledge of mechanical departments; splendid organizer, unusual understanding artwork, engravings, composition, presswork, binding, estimating, selling; age 35; non-union; go anywhere. N 121.

**PRINTING EXECUTIVE**, married, 45, widely experienced in general commercial work, ruling and bookbinding, is open for position; fully competent to assume management of business, buying, estimating and selling. N 116.

**Dissipate Static...DOYLE ELECTRIC SHEET HEATER...Prevent Offset**

**Conquer Lint...DOYLE VACUUM SHEET CLEANER...Conquer Dirt**

**Doyle's Brilliant Gold Ink**  
**Doyle's Setswell Compound**

**J. E. DOYLE COMPANY**  
**310 Lakeside Ave., Cleveland, Ohio**

**Doyle's Liquid Reducer**  
**Doyle's Fast Dryer**

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**Instructor**

**PRACTICAL ALL-AROUND PRINTER** seeks position as instructor for printing class in boys' institution; Middle West preferred; must be year-round job. N 98.

**Managers and Superintendents**

**MANAGER OR ASSISTANT MANAGER**—Trained executive, now assistant to manager job shop doing \$400,000 annually; experience, 12 years, covers management, production, purchasing, cost work, pay roll, estimating, billing, etc.; married; age 30; high-school graduate with special educational courses; estimating, purchasing, storing, printing, typography; equipped to be manager small shop or private plant, assistant large plant. N 110.

**PRINTING SUPERINTENDENT** desires to make a change; practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to highest class of commercial, catalog and process colorwork; good executive ability; can take full charge of your plant and produce real results; good references. N 939.

**Photoengraver**

**TO HIGH-CLASS** printing firms, advertiser with considerable experience and ability as a photoengraver would like to hear from: any high-class firm that would need a first-class man who understands process color plates and halftones as an expert plate examiner; or any firm that contemplates opening an engraving plant, would undertake to manage same. N 126.

**Pressroom**

**PRESSMAN** or foreman of pressroom; young man, twenty-seven years old, have wife and children; wish connection with reliable firm where hard work is appreciated; eleven years' experience on platen, cylinder and vertical presses; can produce, can handle help also; will go anywhere, and will stick to firm that gives opportunity; am not looking for something for nothing; at present foreman of shop; have good reason for making change; references exchanged. N 81.

**POSITION WANTED** as cylinder pressroom foreman; wide experience; 15 years as foreman; thoroughly familiar with catalog and process color; have good executive ability; good references; now employed. N 962.

**PRESSMAN**—Cylinder Kelly and Vertical pressman, married, working twelve years in New York, wishes to locate in some other town. N 124, care THE INLAND PRINTER, 1 East 42d Street, New York City.

**Stereotyper**

**STEREOTYPER**—First-class on jobwork; open for position. N 114.

**WANTED TO PURCHASE**

**WANTED TO BUY** Colt's Armory press, Model 5-C or 6-C; nothing smaller than 12 by 18 size. Give serial number and best price for cash; must be in perfect condition. THE DENNEY TAG COMPANY, West Chester, Pa.

**WANTED TO BUY** Kelly press, Model B, with extension delivery; must be in good condition. Write, giving serial number, style of cylinder, general condition, and best price for spot cash. N 107.

**BUSINESS DIRECTORY****Advertising Service**

**LITTLE COST, BIG RETURNS**—Accompany our systematic advertising plan; "Tabloid" House-Organ service; 8 years of success; easy production; sample free. WRITERS' STUDIO, Box 528, St. Petersburg, Fla.

**Air-Conditioning and Humidifying Systems**

**B. OFFEN & CO.**, Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

**Balers**

**ECONOMY BALER CO.**, Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

**Bookbinding Machinery**

**LATHAM MACHINERY COMPANY**, 1143 Fulton Street, Chicago. BRANCHES: 461 Eighth Avenue, New York City; 531 Atlantic Avenue, Boston; Bourse Bldg., Philadelphia. Wire stitchers, perforators, punching machines, round-corner cutters, tab-cutting machines, numbering machines, embossers, creasing and scoring machines, job backers, standing presses.

**BRACKETT STRIPPING MACHINES** for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

**OVERSEWING MACHINES**, book sanders, gold layers, decorators, all equipment for library book binders. OVERSEWING MACHINE CO., 368 Congress Street, Boston, Mass.

**Brass Rule**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**Brass Typefounders**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**Bronzing Machines**

**COLUMBIA PRINTING MACHINERY CORP.**, 100 Beekman Street, New York City.

**Calendar Pads**

**THE SULLIVAN PRINTING WORKS COMPANY**, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

**Chalk Relief Overlay**

**COLLINS "Oak Leaf"** chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual, "How to Make Chalk Overlays." A. M. COLLINS MFG. COMPANY, 1518 Walnut Street, Philadelphia, Pa.

**Composing-Room Equipment—Wood and Steel**

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

**THE WANNER CO.**, 716 S. Dearborn Street, Chicago.

**Cylinder Presses**

**AMERICAN TYPE FOUNDERS CO.**—Kelly presses, Kelly Automatic jobber.

**Deckle-Edging Machinery**

**DOUBLE OR SINGLE HEAD**, with or without creasing attachment. THE LESTER & WASLEY CO., INC., Box 4, Norwich, Conn.

**Die Cutting**

**SPECIALISTS** in steel rule die cutting. FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

**Easels for Display Signs**

**ORIGINATORS** and manufacturers of the "Stand-Ezy" and "Sta-Splay." FREEDMAN CUT-OUTS, INC., 121-125 West 17th Street, New York City.

**EASELS** for display signs. STAND PAT EASEL CO., 66-72 Canal Street, Lyons, N. Y.

**Electrotypers' and Stereotypers' Machinery**

**THE OSTRANDER-SEYMOUR CO.**, general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

**Electrotypers' Supplies**

**G. C. DOM SUPPLY CO.**, 125 East Pearl Street, Cincinnati, Ohio.

**Embossing Composition**

**FOR COLD EMBOSsing** try Ever-Ready Embossing Wax; you can make a counter ready for embossing in fifteen minutes. Sample on request. OTTO SCHMIDT, 8906 134th Street, Richmond Hill, N. Y.

**STEWART'S EMBOSsing BOARD**—Easy to use, hardens like iron; 5½ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Engraving Methods**

**ANYBODY CAN MAKE CUTS** at trifling cost with my simple transferring and zinc etching process; price \$1.25. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

**Envelopes**

**ILLINOIS ENVELOPE CO.**, Kalamazoo, Mich. Manufacturers quality envelopes—all descriptions. Let us quote on your envelope requirements—it will pay.

**Foreign Agents**

**CASA ITAL.** Succ. L. PEROGLA, Via G. Fiamma N. 28 Milan, Italy.

**Grippers**

**GRIPPERS** for all makes of job presses and feeders; 8x12, \$8.00; 10x15, \$9.00; 12x18, \$10.00; 14½x22, \$11.00. In use for ten years. THE CASPER GRIPPER CO., Erie Bldg., Cleveland, Ohio.

**Heaters and Humidizers**

**HUMIDIFIERS** are the coming thing. Ours are also pure air machines. Write for circular. Also gas and electric heaters, neutralizers and ink agitators. UTILITY HEATER CO., 239 Centre Street, New York.

**Inks**

**OFFSET** and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

**Lithographers' Supplies**

**G. C. DOM SUPPLY CO.**, 125 East Pearl Street, Cincinnati, Ohio.

**Mounting and Finishing**

**FROM MAKING** the dies and mounting the sheets to assembling and shipping. FREEDMAN CUT-OUTS, Inc., 121-125 West 17th Street, New York City.

**Numbering Machines**

**TYPOGRAPHIC HAND** and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison Street, Chicago, Ill.

**AMERICAN TYPE FOUNDERS CO.**—See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## Offset Presses

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

## Opaque

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

## Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

## Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER & ALLWINE, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

## Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1847 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, 38 Park Row, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

## Plateless Process Engraving and Embossing

UGOLAC for engraved and embossed effects without plates or dies. Raising machines with motor. Gas oven \$165.00, electric oven \$195.00. Compounds, gloss and dull, \$2.50 lb.; gold and silver, \$4.50 lb. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York.

WOOD, NATHAN & VIRKUS CO., INC., 112 Charlton Street, New York. Look in index for our advertisement.

## Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Salt Lake City, Utah.

## Printers' Machinery and Supplies

THE WANNER CO., 716 S. Dearborn Street, Chicago. New, rebuilt and used equipment. Materials and outfits. Send for our Bulletin.

## Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-720 Sherman Street, Chicago; also 514-516 Clark Avenue, St. Louis; 86-90 S. 13th Street, Pittsburgh; 706-708 Baltimore Avenue, Kansas City; 274-276 Trinity Avenue, S. W., Atlanta, Ga.; 629 South Alabama Street, Indianapolis; 1310 Patterson Avenue, Dallas, Tex.; 721-723 Fourth Street, S., Minneapolis, Minn.; 1025 W. Fifth Street, Des Moines, Iowa; East and Harrison Streets, Springfield, Ohio; 1432 Hamilton Avenue, Cleveland, Ohio; 223 W. Ransom Street, Kalamazoo, Mich.; 4391-93 Apple Street, Detroit, Mich.; 911 Berryhill Street, Nashville, Tenn.

## Printers' Supplies

EVERYTHING for the printer. Type, rule, ink, machinery, supplies, etc. Ask for latest folders. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses. Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

## Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Saw-Trimmers, Linotype Supplies

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

## Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

## Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

## Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

## Tags

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

## Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly Presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 26th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 406 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch office of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni and other European faces. Stocked with Machine Composition Co., Boston; Turner Type Founders Co., Cleveland; Turner Type Founders Co., Chicago; Turner Type Founders Co., Detroit; represented by Independent Printers Supply Co., San Francisco; J. C. Niner Co., Baltimore; Emile Riehl & Sons, Philadelphia.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and Goudy faces. Stocked in Boston, Cleveland, Detroit, San Francisco, and Buffalo. Agents Baltimore, Richmond. Chicago representatives with stocks. TURNER TYPE FOUNDRY CO., 637 S. Dearborn Street.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers and typefounders products, 714-716 S. Dearborn Street, Chicago, Ill.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Minneapolis, Minn. Makers of foundry type. Write for specimen sheets.

## Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

## Type Metal

LINOTYPE, Intertype, Monotype, Stereotype, Ludlow, Thompson, Electrotrope metals. THEO. HIERTZ METAL CO., 8011 Alaska Avenue, St. Louis, Mo.

## Wire

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

## Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston wire stitchers.

## Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

## CARDBOARD ...EASELS

ing down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

Put your printing press and printing-house motor control problems up to Monitor.  
If it can be done with a motor...

**Monitor** does it automatically  
MONITOR CONTROLLER COMPANY, Baltimore, Md.





# YOU CAN PRINT WATER COLORS

**with Regular Plates and Regular Rollers.  
No Special Equipment Necessary. No  
Royalties or License Fees Demanded**



**NO DOUBT** you understood it was necessary to have Special Rubber Rollers and Special Rubber Plates to print Water Colors,

**BUT** if we were to furnish you with a Roller Coating that would serve as a protection between the Roller and the Water Color Ink—

**AND** furnish you a Plate Wash (applied in one minute) that would permit Regular Plates to accept Water Color—

**SO THAT** you could run with regular equipment—

**WOULD YOU** be interested in running Water Color Inks

**THAT** dry almost instantly, relieve offset, run without slipsheeting, producing flat, soft effects in brilliant color—Inks that do not crystallize, that permit succeeding colors to be printed in rapid succession, that have unusual opacity, often permitting one impression of Water Color to suffice for two impressions of Oil or Varnish Inks—**THEN**

**WRITE**

**THE BRADEN-SUTPHIN INK CO.**

**1736 EAST 22nd STREET**

**CLEVELAND, OHIO**

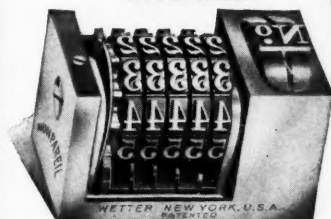


*This insert was printed from regular plate material, including Benday zincs*

*It was produced on a Miehle Vertical Press*



**"Nonpareil"  
Model**



**WETTER**

5-Wheel

**\$9**

All Numbering Machines will make money for you — but the WETTER will give you the best results.

SOLD BY DEALERS AND ALL BRANCHES

**American Type Founders Company**

Six-Wheel Size, \$10



Any number of colors on one or both sides of paper.  
Fastest Flat Bed and Platen Press made.  
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.  
Attachments for perforating, punching, tag reinforcing,  
eyeletting, numbering, etc.

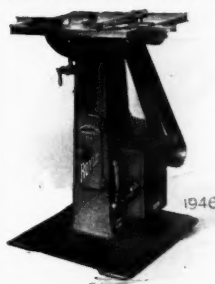
Once through the press completes the job.

**New Era Mfg. Company**

Straight and Cedar Streets

Paterson, New Jersey

## Machines for the Photo-Engraver



Routing Machines  
and Cutters  
Bevelers and Lining  
Bevelers  
Circular Saws  
Jig Saws and Drills  
Ellipsograph

Write for Catalogs

**John Royle & Sons**

PATERSON, N. J.



## CHANGES ITS OWN COLOR

. . . under hot embossing die

SELF-RECOLORING is a strange act for a sheet of cover paper; yet Kroydon Cover recolors itself into two-color cameo richness under contact with a hot embossing die. For straight letter-press work, Kroydon is a favorite among printers for its strength, beauty, and ease in printing halftones. Among advertisers whose responsibility it is to present outstanding catalog and booklet covers, Kroydon Cover will prove a discovery. Another unique quality of Kroydon. Its special coated surface makes it moisture-proof; it is non-soiling, as ordinary finger marks disappear instantly from its surface. May we send you the new sample book showing all of these unique Kroydon Cover features? Ask for it on your letterhead, please.

**KROYDON  
COVER**

**HOLYOKE CARD & PAPER COMPANY**

*Makers of Cover Papers, Cardboards, Coated Papers and Specialties*

63 FISKE AVENUE

SPRINGFIELD, MASSACHUSETTS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

## *New* BUCKEYE *and* BECKETT PAPERS

The Buckeye and Beckett lines are now so extended that most printing and direct advertising needs can be supplied from these papers, famous for their excellence and moderate cost.

The Buckeye Cover color range has been enlarged to include twelve colors in addition to white. The new items are Orange, Sapphire, a new Brown and a new Green.

To the low-cost Beckett Cover line have been added Russet and Jade, making nine colors in all.

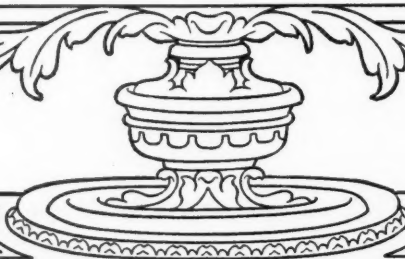
These cover papers are supplemented with Buckeye Text, Beckett Text and Beckett Offset, and in combination with Buckeye and Beckett Covers they make superior and economical booklets. They are, in addition, most suitable for folders and the more formal and elegant advertising productions.

Striking new finishes are now obtainable in all our papers, whether Cover, Text or Offset. These finishes include Ripple, Plate, Crash and Hand-made. For special and distinctive effects these finishes are desirable. Samples of any of the special finishes will gladly be sent on request.



### THE BECKETT PAPER COMPANY

*Makers of GOOD PAPER in HAMILTON, OHIO, Since 1848*



# BRADNER SMITH & CO. PAPER MERCHANTS

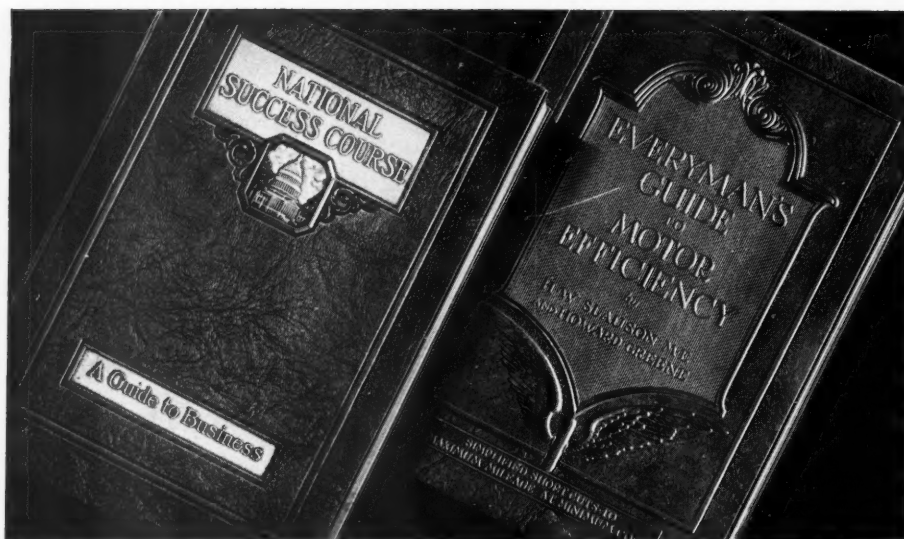


About a  
Distinctive Stock  
or a Surprise  
Fold for the  
Greetings

PAPER is "part of your Christmas card." Will people say your greeting is "just a card" or will you let us help you to make it a keepsake? We can choose a paper with a subtle charm, a paper whose color is soft as a shadow, or gayly daring, and then fold it up into a jaunty, trick arrangement that will make a perfect stage setting for your copy ... copy that is to sparkle ... and for your art work ... so modern to its pen tip. We will send Christmas dummies if you wish. **BRADNER SMITH & CO., 333 South Desplaines Street, Chicago**

Telephone Monroe 7370

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Photograph through courtesy of the American Book Bindery Inc., New York City

## DISTINCTIVE CRAFTSMANSHIP

*with this handsome, sturdy material*

PRINTERS and binders all over the country are now achieving with du Pont Fabrikoid effects of unique beauty and distinction.

No other cover material offers the printer so many technical advantages. Fabrikoid lends itself successfully to practically any form of decorative treatment — superfinish in one or more colors — gold or ink stamping — embossing — air-brushing. It offers, indeed, almost unlimited opportunities for original, striking work.

Used for catalogs and college annuals, Fabrikoid will prove enormously effective in selling your complete printing job. Your customers will be impressed not only with

its fine appearance, but with its guarantee of long wear. Fabrikoid is built for service — strong, scuffproof, dependable. It is waterproof and washable — soap and water instantly remove spilled ink, dirt, smudges, restoring in a moment or two the original rich beauty of color and design.

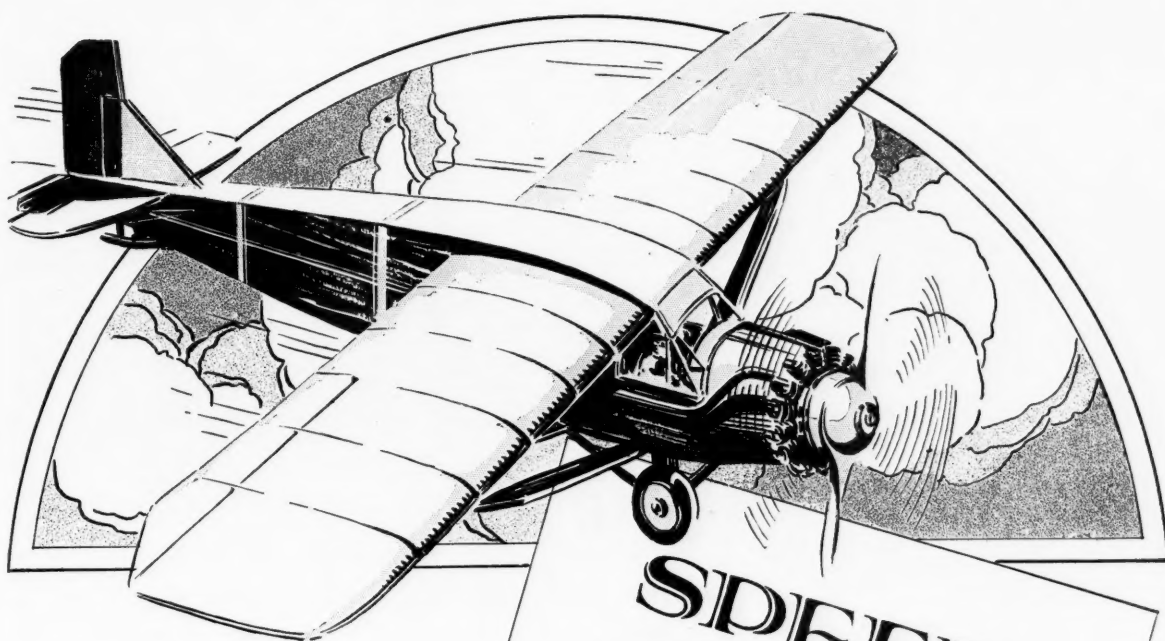
The possibilities for more effective work and increased profits offered by Fabrikoid are important to you. Upon request we will gladly send you further information together with samples of Fabrikoid in the latest colors and grains. E. I. du Pont de Nemours & Co., Inc., Fabrikoid Division, Newburgh, N. Y. Canadian subscribers address: Canadian Industries Limited, Fabrikoid Division, New Toronto, Ont., Can.



# FABRIKOID

MAKES COVERS SAY "ATTENTION!"





# SPEED

Today everything points to greater SPEED. Speed in travel, production, distribution, sales. Printers and advertisers who wish to keep abreast of the time should use Howard Bond, the Nation's Business Paper. Its smooth, uniform surface enables printers to get maximum impressions per hour and its superb quality will make the most critical advertiser nod with approval. Write, on your business stationery, for a copy of the new Howard Bond Portfolio.

THE HOWARD PAPER COMPANY  
URBANA, OHIO

Compare It! Tear It! Test It! And You Will Specify It!

HOWARD BOND	HOWARD POSTING LEDGER
HOWARD LAID BOND	HOWARD MIMEOGRAPH
HOWARD WRITING	LINEN AND RIPPLE FINISH
HOWARD LEDGER	13 lb. For Air Mail

FOURTEEN COLORS AND WHITE — FOUR FINISHES

# HOWARD BOND

WATERMARKED

The NATION'S BUSINESS PAPER

Eastern Sales Office:  
Court Square Building  
No. 2 Lafayette Street  
NEW YORK



Western Sales Office:  
Otis Building  
10 So. La Salle Street  
CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.



ALLIED PAPERS ARE  
DEPENDABLE PAPERS

# VELOUR

*... an Achievement you  
would expect from Allied*

## *Allied Papers*

Velour Folding Enamel  
(Rag Base)  
Velour Folding Enamel  
Cover (Rag Base)  
Velour Folding Enamel Dull  
Finish (Rag Base)  
Durable Folder Enamel  
(Rag Content)  
Porcelain Enamel  
Superba Enamel  
Featherweight Enamel  
Monarch C1S Litho  
Kingkote Bond, White and  
7 colors  
Dependable Offset  
Liberty Offset  
Kenwood Text (Water-  
marked)  
Kenwood Dependable Laid  
(Watermarked)  
White Climax English Finish  
and Super Book  
Alpaco English Finish  
Catalog  
Colored Standard Machine  
Finish, in 6 colors  
Colored Standard Super,  
in 6 colors  
Dependable Colored Super  
Cover, in 6 Colors  
Flash Instant Drying Laid  
Mimeograph  
Otsego French Folio, White  
and 5 Colors—MF and  
S&SC  
Otsego Litho Blanks, C1S  
and C2S  
Otsego Carsign Blanks, C1S  
White Campaign Bristol,  
C2S

You look to the originator to lead in developments. What more natural, then, than this announcement by Allied, *originators of folding coated paper*, of a truly great achievement in VELOUR—a rag base, beautifully coated, folding enamel, suitable in quality to the higher grade of printing, yet low enough in cost to afford a new distinction for the average job.

Only actual proof will convince you, of course. Which is the reason why we make this rather unusual offer: Write to Allied, stating size and weight of stock you are using on your next job. We will send, without charge, a generous supply of VELOUR that you can run along with your job for comparison.


We'll stake everything on this test. You be the judge.

ALLIED PAPER MILLS, Kalamazoo, Mich.

New York Office and Warehouse: ALLIED  
PAPER MILLS, INC., J. W. Quimby, Vice-  
President, 471 Eleventh Street, New York  
City, New York.

New England Representative: MEEK AND  
WHITNEY, INC., J. A. Andrew, Vice-  
President, Mill Sales Dept., 260 Tremont  
Ave., Boston, Mass.

Western Representative: R. C. BISHOP, 203 Sheldon Bldg., San Francisco, Calif.

ALLIED  PAPERS  
*are Dependable Papers*



# AVALANCHE BOND

A modern paper for modern people. A rag content, tub-sized, air-dried bond paper of brilliant white color, excellent strength and formation, and most attractive surface. Manufactured in a very modern mill by the most efficient methods. It is a very surprising value for its price, permitting its use in large quantities for all bond paper purposes.

GILBERT PAPER CO.  
Menasha, Wis.



## DISTRIBUTORS

Atlanta, Ga.....	Sloan Paper Company	New York, N. Y.....	Bishop Paper Co., Inc.
Baltimore, Md.....	H. A. Lengnick	New York, N. Y.....	Green, Low & Dolge, Inc.
Birmingham, Ala.....	Sloan Paper Company	New York, N. Y.....	Harlem Card & Paper Co.
Chicago, Ill.....	Messinger Paper Company	New York, N. Y.....	R. C. Kastner Paper Co.
Chicago, Ill.....	Swigart Paper Company	New York, N. Y.....	Allan & Gray, Inc.
Cleveland, Ohio.....	Milleraft Paper Company	Philadelphia, Pa.....	Garrett-Buchanan Co.
Columbia, S. C.....	Epes-Fitzgerald Pa. Co.	Portland, Oregon.....	Carter, Rice & Co. Corp.
Columbus, Ohio.....	Scioto Paper Company	Richmond, Va.....	Epes-Fitzgerald Pa. Co.
Detroit, Mich.....	The Paper House of Michigan	San Francisco, Calif.....	Bonestell & Company
Indianapolis, Ind.....	Indiana Paper Company	Seattle, Wash.....	Carter, Rice & Co. Corp.
Jacksonville, Fla.....	Knight Bros. Paper Co.	St. Louis, Mo.....	Baker Paper Company
Louisville, Ky.....	The Rowland Company	St. Paul, Minn.....	Inter-City Paper Co.
Miami, Fla.....	Knight Bros. Paper Co.	Tampa, Fla.....	Knight Bros. Paper Co.
Milwaukee, Wis.....	Allman-Christiansen Pa. Co.	Toledo, Ohio.....	Milleraft Paper Co.
Minneapolis, Minn.....	Swartwood-Nelson Pa. Co.	Topeka, Kansas.....	Central Topeka Paper Co.
New York, N. Y.....	Bertram T. Blake Paper Company	Vancouver, B. C.....	Coast Paper Company
Wausau, Wis.....			Paper Specialty Co.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# HAMMERMILL PAPERS

*for holiday  
printing*

## HAMMERMILL ANNOUNCEMENTS

Sheets, Cards and Envelopes  
to Match

Distinctive in appearance . . . .  
Moderate in cost . . . . Turn an  
ordinary job into a fine piece of  
printing. Hammermill Announce-  
ments come in plain edge and French  
Deckle, in two sizes, six colors and  
four finishes.

Right now is a season when they  
will please your customers who  
want—

Special Holiday Offerings  
Holiday Greetings  
Business Announcements  
Invitations      Dance Cards  
Programs      Menus

## HAMMERMILL LAID ANTIQUE

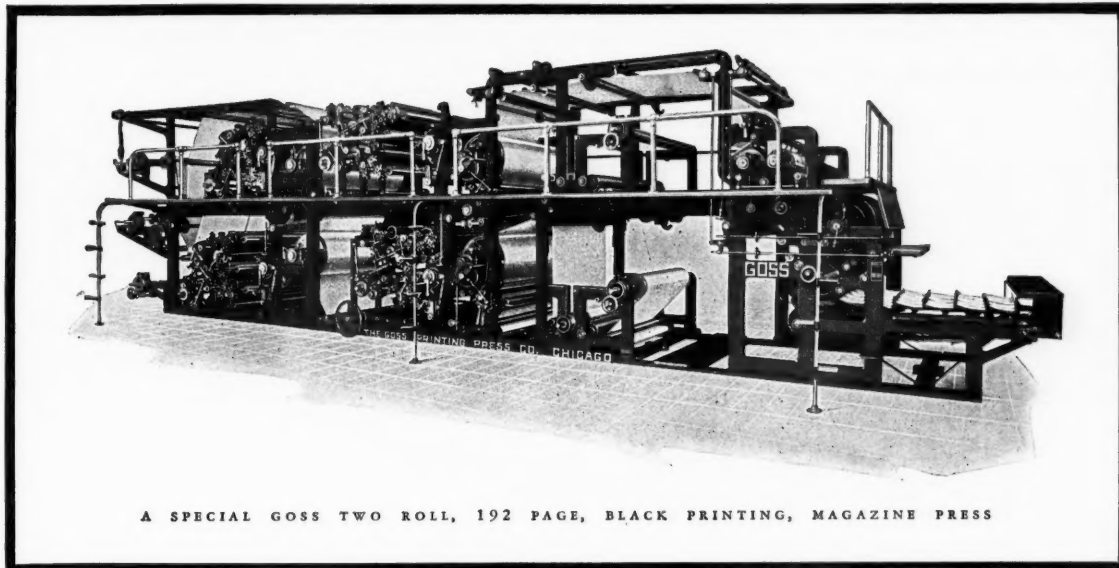
Envelopes to Match

Hammermill Laid Antique is a  
machine-made paper with the atmos-  
phere of hand craftsmanship, designed  
for a field heretofore filled by papers  
selling at a much higher price. Its  
dignity recommends it for personal,  
executive and professional stationery,  
financial statements, bank and  
brokerage printing, gift stationery,  
and holiday greetings. Stock envel-  
opes to match.

*A Working Kit of Hammermill  
Announcements and samples of Ham-  
mermill Laid Antique will be sent free,  
on request. Address, Hammermill Paper  
Company, Erie, Pennsylvania.*



. . . . . IT ISN'T WHAT WE THINK NOR WHAT  
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING  
PRESSES BUT IT IS WHAT OTHERS THINK . . . . .



## Competitive Prices Determine Printing Sales — We Will Build a *Special Rotary Press* That Will Enable You To Make Money Despite Tough Modern Competition

*C*ATALOGS, directories, magazines are printed according to the buyer's specifications. A standard of quality and delivery is defined and must be guaranteed. *Only prices vary* and the printer with the lowest bid gets the job. We will design and build *for your business*, a GOSS Rotary Magazine Press so able, fast and efficient that you can meet the toughest modern competition and still make a satisfying annual profit. This GOSS Press will be made to meet your manufacturing conditions; it will reduce radically your investment in presses; it will cost less for repairs, for depreciation; it will produce your printing at high sustained speeds and it will print halftones and colors *beautifully*. It will enable you to make profits despite the toughest of modern competition. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 WEST FORTY-SECOND ST. · SAN FRANCISCO OFFICE: 707 CALL BUILDING  
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. · · · · LONDON

# GOSS

SEND FOR OUR BOOK OF ENVELOPES



*Now*

...

## READING ENVELOPES

The Reading Paper Mills Papers you like to use are now available in envelopes to match, and your copy of the book showing these envelopes is awaiting your request. The advisability of using envelopes to match is too well established in theory and too soundly proven in practice to need more talk on our part. We merely want you to know that we have added envelopes to our lines and that they are immediately available.

**WAVERLY  
VELLUM**

**LAURENTIAN**

**BODLEIAN**

**KINKORA**

*Send for our new book showing  
these envelopes*

READING PAPER MILLS • READING, PA.  
MAKERS OF QUALITY PAPERS SINCE 1866

## READING PAPERS



## Where Shall We Sail?

When inspiration palls—and copy themes go stale—when dummies and proofs lose their flavor—take a trip with Caslon Bond. Choose one of the sprightly colors—the dainty pink—the vigorous cherry—or any of the twelve colorful companions of the white—with envelopes to match—and start your cruise.

Put a splash of color on the broad bosom of Caslon Bond. Let your layout and typographical treatment spring from the spirit of the paper.

Keep your message cheerful. Make it confident—and let Caslon Bond confidently carry it for you.

Caslon Bond will ride content with you and arrive fresh and untired at the end of the course. Its companionship costs you less than papers with half the will to do.

Business men are finding this out and turning more and more to Caslon Bond for inspiration and result. It's watermarked, of course—a remarkable value vehicle for your letterhead, your business forms, and your printed matter.

For you, too—bon voyage—set sail with Caslon Bond.

# CASLON BOND

*The popular-priced paper for the work-a-day world*

THE MUNISING PAPER COMPANY  
MUNISING, MICHIGAN



*The book "Hidden Gold in the Bond Field" gives an interesting account of the manufacturing facts that made Caslon Bond possible—and how you may profit by them.*



A distinctive modern among the many beautiful College Annual Covers executed by Weber and McCrea

## When Bookbinders Want to Assure the Ultimate Best...

experience suggests Keratol...pliability that will insure easily turned-in edges without slowing up nimble fingers, and at the same time prove durable to provide long wear on hinges, a finished surface that will not only serve as a satisfactory foundation for additional sprayed colors or gold stamping when desired, but one that lends itself to the ridges and depressions of clear cut embossing...Bookbinders experiments are happily ended when they have tested Keratol, for here they find a really dependable quality...More and more of the really exquisite bindings are achieved by those who rightfully pin their faith on

*Send  
for  
Samples*

THE KERATOL COMPANY

192 TYLER STREET

NEWARK, NEW JERSEY





THE BIGGEST THING  
WE'VE EVER DONE



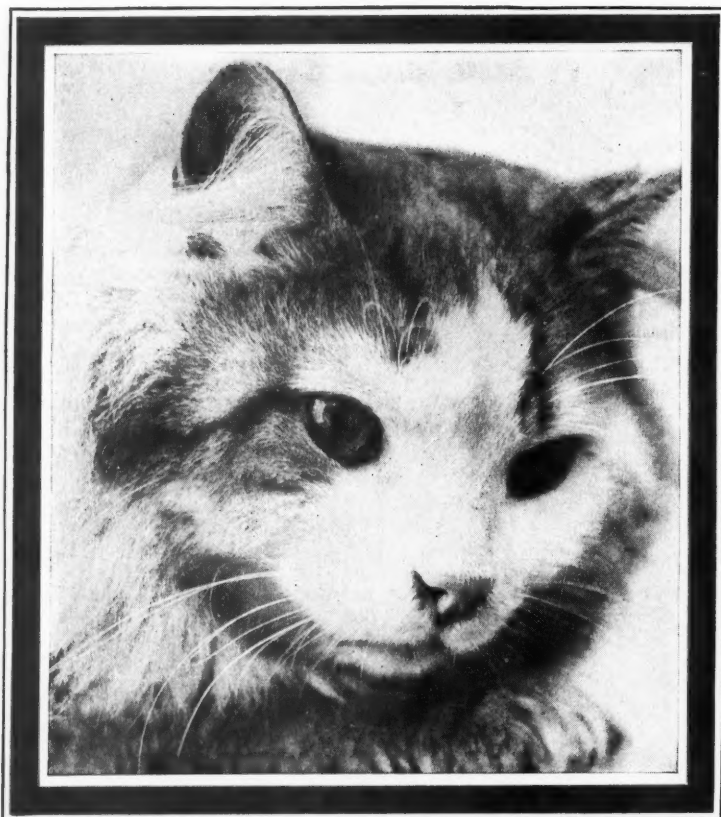
FRED  
BREW

(OVER)

# NOW—A COATED PAPER FOR WATER-COLOR PRINTING



"The biggest thing we've ever done" is the title of a broad-side showing some of the extraordinary effects attainable on Cantine's Watertone. You may have already received a copy, but in any case you are cordially invited to write for one.



At left, zinc cuts, water color inks. Center, 133-line half-tone, oil black ink. Below, 4-color process with water color inks and gold.



Cantine's "Watertone" is an antique-finish coated book paper especially made for ordinary letter-press printing with gorgeous water color inks in addition to oil blacks (for half-tones). While Watertone looks, feels and bulks like an exceptionally fine offset paper, it prints fine screen half-tones as well as line and bend-day cuts. It enables any printer to attain or exceed the finest lithographic softness,

but with economical small runs, and with half-tones.

Watertone opens up new opportunities for those who are seeking extraordinary effects. Any printer can use it without special license or equipment. Carried in stock by Cantine distributors, in the following sizes: 25x38—160M, 28x44—208M, 35x45—266M, 38x50—320M. Write for samples.

THE MARTIN CANTINE COMPANY  
Specialists in Coated Papers Since 1888

Mills at Saugerties, N. Y.—N. Y. Sales Office, 501 Fifth Avenue

## *Cantine's* COATED PAPERS

CANFOLD \* ASHOKAN \* ESOPUS \* VELVETONE \* LITHO C.15.  
NIAGARA \* DUO-BOND \* HI-ARTS \* M.C.FOLDING \* WATERTONE



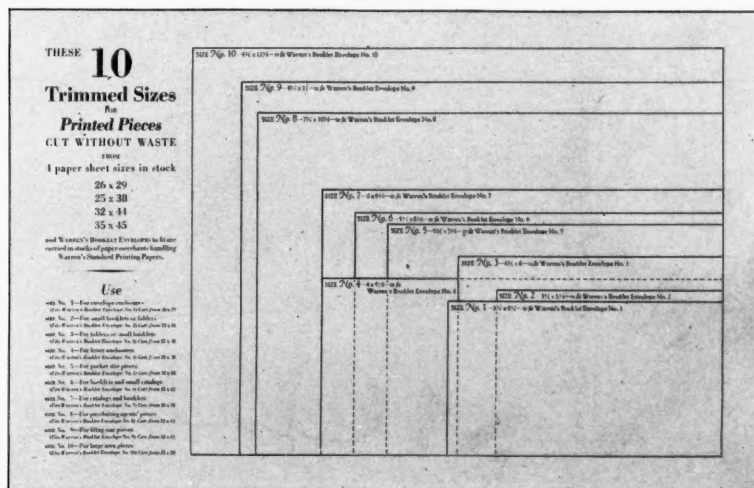
# This Chart helps cut expensive "WASTE MOTION"

THE "waste motion" of odd-size jobs—all the extra operations you're forced to go through when a customer specifies a mailing piece with "trick" dimensions—you know well enough how expensive they are . . . and how unnecessary!

And when you've wasted time—and spent money—on getting special paper and special envelopes . . . skimped the time you wanted to put on creating something really fine . . . upset the whole routine of your shop with special handling on every operation . . . what have you got to show for it? Just a booklet—that has nothing but its slightly different dimensions to make it distinctive! And *your* profit 'way below what it should have been!

These are the facts—as you know. Yet many buyers of printing—in striving for "different" mailing pieces—do not realize that *printing*, not size and shape, makes a booklet stand out.

But you can help them learn—even give them a sure method of keeping away from odd sizes for good and all.



This new Warren Chart will do it. It carries diagrams (in actual size) of ten different mailing pieces.

Every size on the Chart is standard . . . cuts without waste from standard sheet sizes . . . fits Warren Standard Booklet Envelopes.

The Chart (it's only 11" x 17") fits right under the glass on your customer's desk . . . where he can refer to it when he's planning a printing job. It shows him the wide choice he has in standard sizes. Keeps him from insisting on something "trick"

when he calls you in. See what this means for you? Paper and envelopes right at the paper merchant's . . . no special production expense . . . no waste time and money on getting special stock on envelopes . . . your whole time to turn out a fine job . . . and the full profit your skill entitles you to!

You can get a supply of these Charts from any merchant handling Warren's Standard Printing Papers. See that each of your customers gets a Chart. And impress upon him how he'll save money by using it.

S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# MODERN!

BOOK APPEARANCE is undergoing the inevitable change that has marked the course of other articles of merchandise. While the pendulum swings from the old to the new, many books are attaining the modern, colorful touch looked for by the buying public — and others continue to be counterparts of the books of a decade ago. What about the books you make, or sell?

SPAN-O-TONE strikes a modern note. Its colorful, two-tone combinations lift books out of the commonplace. Generous samples are available to prove that SPAN-O-TONE will give style and distinction to your book covers.

## THE HOLLISTON MILLS, INC., NORWOOD, MASS.

BOSTON NEW YORK PHILADELPHIA CHICAGO ST. LOUIS

### AGENTS

THE NORMAN F. HALL CO., SAN FRANCISCO, CAL.  
INDEPENDENT PRINTERS' SUPPLY CO., LOS ANGELES, CAL.  
THE WILSON-MUNROE CO., LTD., TORONTO, ONT.

HOLLISTON  
**Span-o-tone**  
*The Two Tone Book Cloth*





*Back of every success* is a personality. It may be in the character of a person—or the characteristic of a product. In either case, its accurate expression in writing or in print calls for a *paper of personality*.

SUCCESS BOND responds to such a demand in every detail. Its crisp dignity and attractive finish give to letterheads and mailing pieces a character that creates respect and confidence. Nothing false or "put on" about this strong, uniform paper. It comes through every time, a favorite with printers and lithographers, as well as advertisers.

Send for samples of this high rag-content bond, surprisingly economical in price.

# Success Bond

*Use envelopes to match your stationery*

## DISTRIBUTORS

BALTIMORE, MD.....J. Francis Hock & Co.  
BOISE, IDAHO.....Blake, Moffitt & Towne  
BOSTON, MASS.....Stone & Andrew Co.  
CHICAGO, ILL.....Marquette Paper Co.  
CHICAGO, ILL.....Midland Paper Co.  
DALLAS, TEXAS.....E. C. Palmer & Co., Ltd.  
DES MOINES, IOWA.....Seaman Paper Co.  
DULUTH, MINN.....John Boshart Paper Co.  
FRESNO, CALIF.....Blake, Moffitt & Towne  
HOUSTON, TEXAS.....E. C. Palmer & Co., Ltd.  
JACKSON, TENN.....Martins-Currie Paper Co.  
KANSAS CITY, MO.....Birmingham & Prosser Co.  
LOS ANGELES, CALIF.....Blake, Moffitt & Towne  
LOUISVILLE, KY.....Southeastern Paper Co.  
MILWAUKEE, WIS.....The E. A. Bower Co.  
MINNEAPOLIS, MINN.....Minneapolis Paper Co.  
MINNEAPOLIS, MINN.....Seaman Paper Co.  
NEWARK, N. J.....H. P. Andrews Paper Co.  
NEW HAVEN, CONN.....Stone & Andrew Co.  
NEW ORLEANS, LA.....E. C. Palmer & Co., Ltd.  
NEW YORK CITY.....F. W. Anderson & Co.

NEW YORK CITY.....H. P. Andrews Paper Co.  
NEW YORK CITY.....A. W. Pohlman Paper Co., Inc.  
OAKLAND, CALIF.....Blake, Moffitt & Towne  
OMAHA, NEBR.....Field-Hamilton-Smith Paper Co.  
PHILADELPHIA, PA.....D. L. Ward Co.  
PHOENIX, ARIZ.....Blake, Moffitt & Towne  
PORTLAND, ORE.....Blake, Moffitt & Towne  
PROVIDENCE, R. I.....Stone & Andrew Co.  
SACRAMENTO, CALIF.....Blake, Moffitt & Towne  
ST. PAUL, MINN.....Seaman Paper Co.  
SALEM, ORE.....Blake, Moffitt & Towne  
SAN DIEGO, CALIF.....Blake, Moffitt & Towne  
SAN FRANCISCO, CALIF.....Blake, Moffitt & Towne  
SAN JOSE, CALIF.....Blake, Moffitt & Towne  
SANTA ROSA, CALIF.....Blake, Moffitt & Towne  
SEATTLE, WASH.....Blake, Moffitt & Towne  
SPRINGFIELD, MASS.....Stone & Andrew Co.  
SPRINGFIELD, MO.....Springfield Paper Co.  
TACOMA, WASH.....Tacoma Paper & Stationery Co.  
TAMPA, FLA.....E. C. Palmer & Co., Ltd.  
WILKES-BARRE, PA.....H. A. Whiteman & Co.


*"Note the Tear and Wear as well as the Test"*

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

GLACIER BOND  
STONEWALL LINEN LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.

PARSONS'

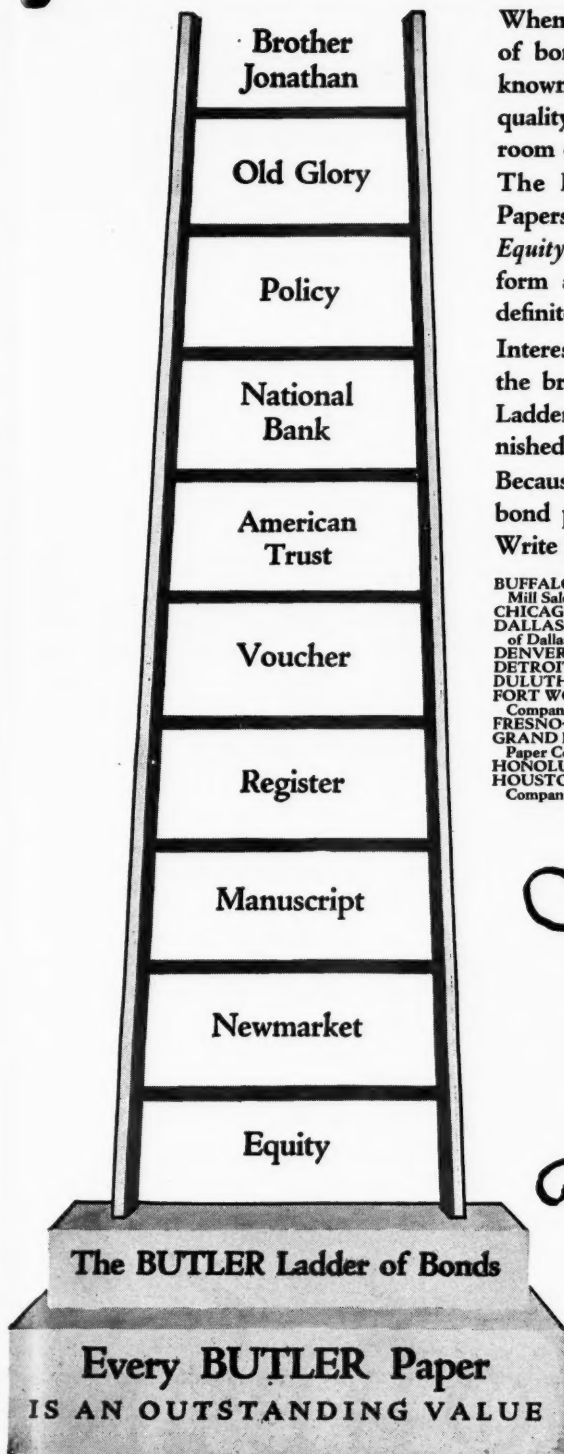
# Gothic Bond

The  
Golden  
Mean  
of  
Business  
Papers



PARSONS PAPER COMPANY  
Holyoke, Massachusetts

# No Confusion



When guided by the BUTLER Ladder of Bonds, buyers of bond papers find no duplication of brands—no unknown values. They never need guess about rag content or quality—never need worry about performance in the press-room or office. They experience no confusion.

The BUTLER Ladder represents a *system* of Bond Papers. Each brand . . . ranging uniformly upward from *Equity* to *Brother Jonathan* . . . is manufactured to perform a certain definite service and to sell at a certain definite price.

Interesting demonstration pieces describing a number of the brands and the positions they hold in the BUTLER Ladder of Bonds have been prepared. These will be furnished to you by your nearest BUTLER distributor.

Because they contain so much accurate information about bond papers, these pieces will be of real value to you. Write for them today.

BUFFALO—Butler Paper Corporations—  
Mill Sales Division  
CHICAGO—J. W. Butler Paper Company  
DALLAS—Southwestern Paper Company  
of Dallas  
DENVER—Butler Paper Company  
DETROIT—Butler Paper Company  
DULUTH—McClellan Paper Company  
FORT WORTH—Southwestern Paper  
Company of Fort Worth  
FRESNO—Pacific Coast Paper Company  
GRAND RAPIDS—Central Michigan  
Paper Company  
HONOLULU—Patten Company, Ltd.  
HOUSTON—Southwestern Paper  
Company of Houston

KANSAS CITY—Missouri-Interstate Paper  
Company  
LOS ANGELES—Sierra Paper Company  
MILWAUKEE—Standard Paper Company  
MINNEAPOLIS—McClellan Paper Company  
NEW YORK—Butler American Paper Co.  
NEW YORK—Butler Paper Company, Inc.  
OAKLAND—Pacific Coast Paper Co.  
PEORIA—J. W. Butler Company  
SACRAMENTO—Pacific Coast Paper Co.  
ST. LOUIS—Mississippi Valley Paper  
Company  
ST. PAUL—McClellan Paper Company  
SAN DIEGO—Sierra Paper Company  
SAN FRANCISCO—Pacific Coast Paper Co.  
TULSA—Missouri-Interstate Paper Company

# Butler Paper



# A \$200 SUIT



The  
SABIN ROBBINS F



# ... Refused — Because the Trousers are an Inch Too Narrow

THE BROADCLOTH was scrupulously woven . . . the dyes specially processed to secure the particular color . . . the suit tailored by ultra-skillful hands — yet, the trousers are an inch too narrow to meet the exacting taste of the man for whom they were made . . . and the entire suit is refused.

Tailors to aristocracy, in the demands for accuracy that are made of them, are not unlike great paper mills. A large paper buyer makes his specifications to a mill for a large order of paper. The beaters at the mill produce a paper that is perfect. The run is ABSOLUTELY UNIFORM. Quality of texture, printability, foldability — every detail that characterizes the best of paper is perfected. The finished sheet, however, by some barely recognizable shade of color, a mere fraction of weight, or a scant measurement in width, misses the precise specifications of the customer. To you, or a thousand other printers, this same paper would be a pleasure to print. It does not, however, meet the demands of the order, so it must be re-run.

Such incidents are very unfortunate for the paper mills . . . but very fortunate for the printer. It is unreasonable that the paper mill should

accept a total loss on such jobs. They ship the paper, sometimes from 15 to 25 tons of it, to SABIN ROBBINS (national distributors of paper mill jobs for almost half a century) with the understanding that SABIN ROBBINS is to get what is considered a fair price for it.

Here is a remarkable opportunity — the opportunity to purchase paper that is ABSOLUTELY UNIFORM at a saving of from 30% to 50%.

THOUSANDS OF DOLLARS IN PROFITS are being made each year by alert printers who are taking advantage of SABIN ROBBINS paper mill jobs. These printers buy in reams, cases, tons, straight and mixed car lots. Seldom is there a paper requirement which cannot immediately be filled from our great warehouse stock.

## A Standing Offer

Place an order for SABIN ROBBINS paper. Make every test you wish (other than actually printing more than the generous supply of Test Samples). If you are not completely satisfied in every way — at the price you pay — ship it back. WE WILL PAY THE FREIGHT BOTH WAYS. No written guarantee could be stronger than this offer.

*Large Stock of News, Sulphite Bonds, Enamels,  
Ledgers, Now on Hand at Low Prices*

THE SABIN ROBBINS PAPER CO., CINCINNATI  
ESTABLISHED 1884

Stock Carried in:

Cleveland, Pittsburgh, Detroit, Philadelphia, St. Louis and Los Angeles Divisions  
(Standard Brands Carried in Detroit and Cleveland)

# PAPER COMPANY

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



Are  
You  
Getting Your  
Weekly Samples?

Samples of SABIN ROBBINS paper mill jobs are mailed every week. If you are not getting yours, just drop us a line and we'll see that you do.

# "Our Sales increased 33 $\frac{1}{3}$ % in one year"

Says this Texas Company . . . .

ABOUT 7 years ago, three young Texans bought a printing plant. They were aggressive young chaps—enthusiastic—capable—yet not blind to their limitations.

Their capital, while limited, was sufficient to tide them over the first few dangerous months, and they realized the importance of proper guidance and counsel during that critical period. Furthermore, they knew where to secure the needed information to solve their problems.

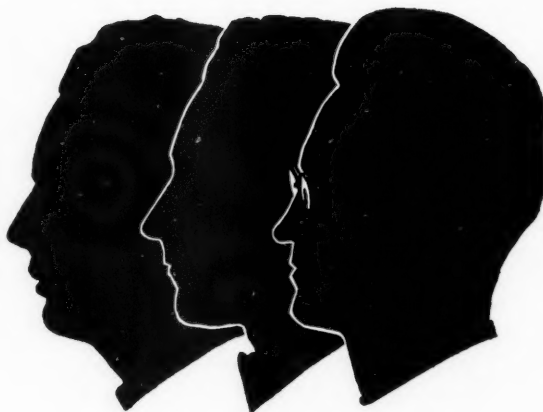
Of course they lined up with Typothetae and made use of Typothetae service. Today theirs is one of the firmly established printing concerns in the city.\*

## Tell How They Did It

"We have benefited through many Typothetae services", they say in a recent letter, "but probably our experience with the Marketing Committee Course in Selling Printing best illustrates how Typothetae membership has paid us dividends.

"When this great activity was first offered by Typothetae we took advantage of it at once. In the twelve months that followed, our sales increased 33 $\frac{1}{3}$ % over the best previous record, and without a penny additional overhead.

"We know the reason for this increase. It was a direct result of our applying the successful selling methods set forth in the U.T.A. Course in Selling Printing—a service that was made available to us only thru our membership in Typothetae. During the first few months of the present year our sales have continued to surpass previous peaks."



## Are You Cashing In?

Hundreds of Typothetae members are cashing in on their memberships in just this way. Probably you are one of them—if not in the sales end of your business, then in production, finance, educational training, or some of the many other phases of management with which your trade association is qualified and ready to serve you.

The following coupon is for your convenience in learning more about this service. Just check off the subjects in which you are particularly interested and we will gladly give you full information as to how Typothetae can help you to greater profits.

\*Name supplied on request.

UNITED TYPOTHETAE OF AMERICA  
Tower Building, Washington, D. C.

Please send me full information on how Typothetae helps its member companies to attain:—

- |  |   |
|--|---|
| <input type="checkbox"/> Increased Sales           | <input type="checkbox"/> Better Financial Control |
| <input type="checkbox"/> More Efficient Production | <input type="checkbox"/> More Efficient Personnel |

Name \_\_\_\_\_

Position \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

I 10

# United Typothetae of America

Tower Building « 14th and K Streets, N. W. » Washington, D. C.

# Storekeeper or Merchant



IN talk of merchandising to retailers, there is frequent mention of "storekeeper or merchant?" The phrase is an apt way of expressing the difference between the progressive retailer and his fellow across the street who merely carries goods.

In common with developments in other fields, the paper merchant is no longer a mere storekeeper. The continuous expansion of printing processes, the rapid development of advertising, have resulted in paper distributors far removed from the paper houses of old.

Today's buyer looks to his paper house for guidance in the selection of paper to carry his message. To the paper merchant have been brought the paper part of the mechanical problems of the printer and the creative problems of the advertiser. The paper merchant is the clearing house where the exacting needs of the individual job are harmonized with the printing qualifications of the paper.

Through a national organization supplying paper to a wide clientele, and contact with progressive mills, Seaman can ably perform this function.



## SEAMAN PAPER COMPANY

CHICAGO	411 West Ontario Street
NEW YORK	122 East 42nd Street
ST. PAUL	1507 Pioneer Bldg.
MINNEAPOLIS	515 Washington Ave.
MILWAUKEE	1st Wis. Nat. Bank Bldg.
BUFFALO	93 Mississippi St.
DES MOINES	425 W. Grand Ave.
PHILADELPHIA	815 Atlantic Bldg.
ST. LOUIS	1006 Clark Avenue

## SEAMAN-PATRICK PAPER COMPANY

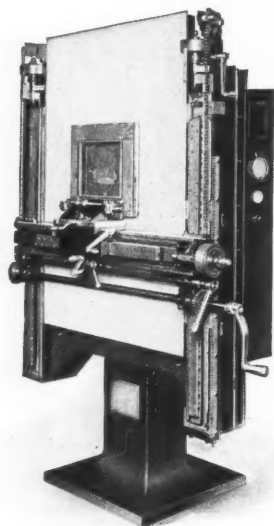
DETROIT	1225 Vermont Street
BATTLE CREEK	135 Orchard Street
SAGINAW	826 Howard Street

# SEAMAN PAPERS

# ANNOUNCEMENT

To

LITHOGRAPHERS AND OFFSET PRINTERS,  
PHOTO-ENGRAVERS AND TYPOGRAPHIC PRINTERS,  
TIN DECORATORS, LABEL PRINTERS,  
NAME PLATE MAKERS AND  
ELECTROTYPERS



## *Introducing* HUEBNER ECONOGROUP PHOTO COMPOSER

A Scientific Precision Shop Tool for small or large plants  
The only Photo Composer protected by  
patents sustained in U. S. Courts



*The Lowest Priced Photo Composer and  
Plate Maker on the Market*

**F**OR making economically grouped or repeated offset plates, copper plates, zinc etchings, also negatives on glass or film.

For making group subject original plates from which maximum size electrotypes are made for large type presses.

For producing complete press plates for small Typographic, Vertical, Horizontal or Rotary Presses.

Eliminates waste and time-consuming operations.

Cut your production costs and compensate yourself!

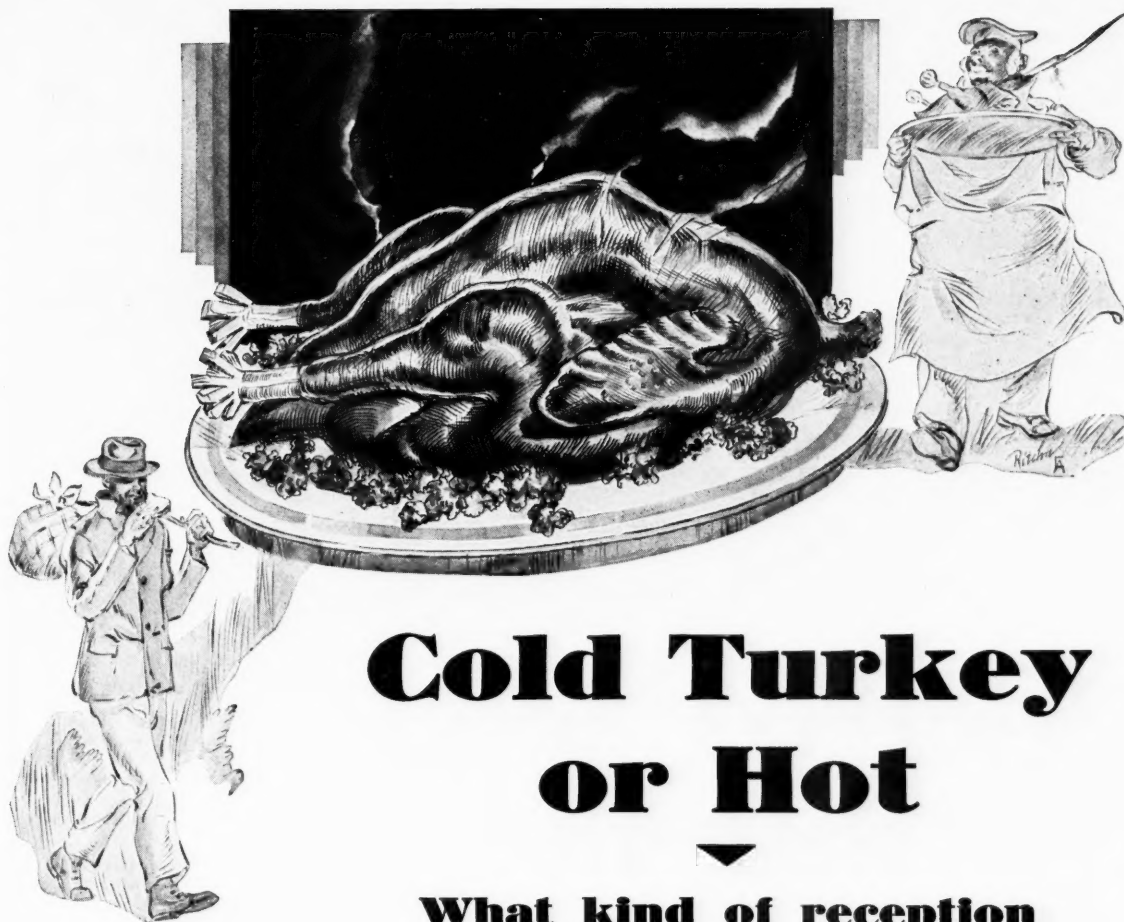
*We provide practical processes and formulas adapted for your particular work.*

Write for complete information to

**HUEBNER-BLEISTEIN PATENTS COMPANY**

344 VULCAN STREET  
BUFFALO, NEW YORK, U. S. A.





# Cold Turkey or Hot

## What kind of reception do *your* salesmen get?

The only solution to the problem of overcoming "cold turkey" canvass in this fast-moving business world is well-planned printing on the kind of paper that reflects the character and prestige of your product.

Your salesman appreciates such sales promotion because it assures him a courteous handshake and a more businesslike welcome, conserves his time, increases his chances of getting the order, helps him make more calls per day, helps him get a larger volume of business, bolsters up his own morale, gives him confidence in the house on which he has staked his future, and contributes to his profit and yours!

Direct-mail must make the right impression -- and that requires the use of just the right paper for each new printing job. Perhaps that is why an ever-growing list of successful printers and advertisers depend more and more on Miami Valley Papers -- there's a brand to fit each mailing need. Investigate. Write today for samples and the name of your local Miami Valley jobber.

THE MIAMI VALLEY COATED PAPER COMPANY  
Specializing in Coated and Enameled Papers  
FRANKLIN, OHIO

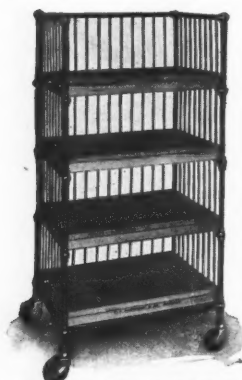
### Watch For This Announcement

In the December issues of *Printers' Ink Monthly*, the *Inland Printer* and *Printed Salesman* magazines, we will announce the winner of \$100.00 in Gold for the best suggestion submitted in our National Contest to secure a name for the latest product of the Miami Valley mills -- the strongest folding enameled paper thus far produced for a wide range of practical printing purposes. If you haven't seen a sample of this new standard in folding enameled papers, which is conservatively priced, write us direct -- today!



# MIAMI COATED PAPERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



No. 4—Truck for the Job Pressroom, \$36.00 F. O. B. Chicago

Stop the loss of slow handling (between operations of high speed machines) by using

**Anderson Upright Trucks**  
They are 19 x 25" and roll along easily through narrow aisles, even loaded to 500 pounds.

Specifications Nos. 2 and 4 Trucks  
Height over all -

Platforms - 56" : 19 1/2" x 25 1/2"  
Casters - 4" rubber



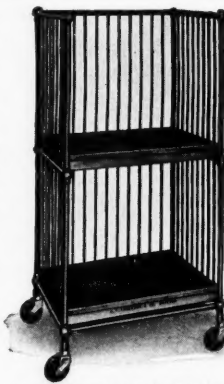
Shipping Weight  
No. 2 Truck - 90 pounds  
No. 4 Truck - 115 pounds

Also Made in 25" x 38" Size  
Sold by Leading Typefounders and Dealers

Pin this to your letterhead for information on Anderson

- ☐ Upright Trucks
- ☐ High-Speed Job Folder
- ☐ File Folder Machine
- ☐ Cover Folder
- ☐ Refolding Machine
- ☐ Bundling Press
- ☐ Banding Press
- ☐ Automatic Time Table Folder
- ☐ Automatic Wrapping Machine

**C. F. ANDERSON & CO.**  
3231 Calumet Avenue, Chicago



No. 2—Truck for the Bindery, \$30.00 F. O. B. Chicago



## Potter Proof Press

Standard proofing equipment wherever quality proofs are needed

*A Proof Press with Cylinder Press Impression*

Sold by All Dealers

**Hacker Manufacturing Co.**  
320 South Honore St. CHICAGO, ILL.

## Rebuilt and Guaranteed Machinery

Finished on our factory floor for prompt shipment and at attractive prices

- 56" Miehle, spiral gears and Cross Feeder
- 50" Miehle, spiral gears
- 42" Miehle, 2-roller, Cross Feeder
- 34" Miehle Pony, rear delivery
- 55" Babcock Optimus
- 43" Babcock Optimus
- 42" Whitlock 4-roller
- 28" Whitlock, fast Pony Kelly Special B
- 32" Seybold latest Automatic Cutter
- 44" Dexter Automatic Cutter
- 56" Miehle with C.E.D. and Dexter Suction Feeder (practically new)
- 34" Miehle Pony with C.E.D. and Swing-back Feeder, Motors (practically new)
- 39" and 44" Chandler-Price Automatic Cutters (practically new)
- 38" Hickok Ruler, 3-beam automatic with feeder and motor. Hickok Paging Machine with motor, latest style

Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. *Large stock folders and feeders.*

If you do not see listed the machine you want, write for our complete list

**Dodson Printers Supply Company**  
75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

## WASHABLE SHOP TOWELS

MORE  
EFFICIENT,  
SANITARY,  
ECONOMICAL

**Oakleaf Mills,**  
Division Callaway Mills,  
La Grange, Georgia

...THERE IS A WESTON PAPER FOR ANY USE THAT DESERVES THE BEST.  
WRITE FOR SAMPLES

**Byron Weston Company**  
DALTON, MASSACHUSETTS

Motors and Controllers for  
Every Printing Requirement



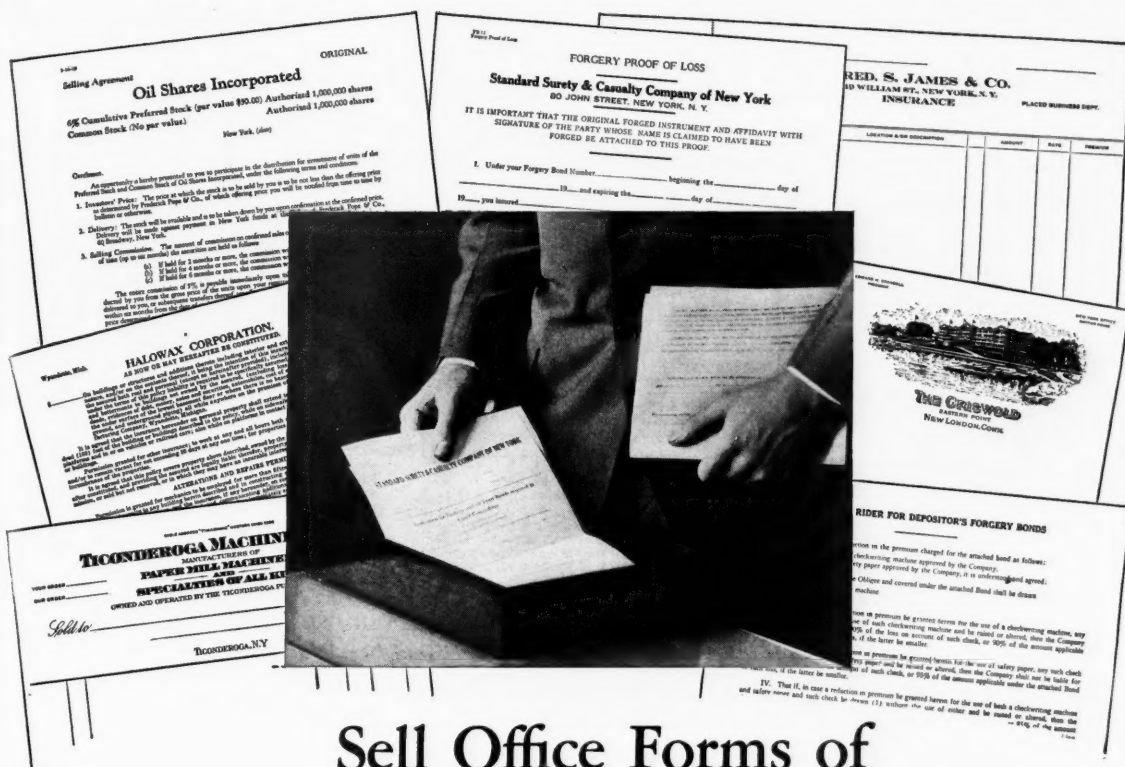
Specify Cline-Westinghouse  
Motor and Control Equipment

**CLINE ELECTRIC MFG. CO.**

NEW YORK CITY

111 W. Washington St., Chicago, Ill.

SAN FRANCISCO, CALIF.



## Sell Office Forms of Sturdy, Dependable, Moderately Priced Adirondack Bond



(Tub Sized)

Another Certified Product of

### INTERNATIONAL PAPER COMPANY

Main Sales Office: 100 E. 42nd St., New York, N. Y.

Branch Sales Offices: Boston, Chicago, Pittsburgh, Atlanta, Philadelphia, Cleveland, New Orleans

#### — D I S T R I B U T O R S —

W. H. Smith Paper Corporation . . . . .	Albany, N. Y.	Thomas Barrett & Son . . . . .	New York, N. Y.
Sloan Paper Co. . . . .	Atlanta, Ga.	Harris & Paul Paper Company . . . . .	New York, N. Y.
The Barton, Duer & Koch Paper Co. . . . .	Baltimore, Md.	R. C. Kastner Paper Company . . . . .	New York, N. Y.
Sloan Paper Co. . . . .	Birmingham, Ala.	The Seymour Company . . . . .	New York, N. Y.
John Carter & Company, Inc. . . . .	Boston, Mass.	Walker-Gould-Plehn Co., Inc. . . . .	New York, N. Y.
Globe Paper Company, Inc. . . . .	Boston, Mass.	Willmann Paper Co., Inc. . . . .	New York, N. Y.
Whiting & Cook, Inc. . . . .	Chicago, Ill.	Atlantic Paper Company . . . . .	Philadelphia, Pa.
Olmsted-Kirk Company . . . . .	Dallas, Tex.	General Paper and Cordage Co. . . . .	Pittsburgh, Pa.
The Rike Paper Products Company . . . . .	Dayton, Ohio	Shiner-Sien Paper Co. . . . .	San Antonio, Texas
John Carter & Company, Inc. . . . .	Hartford, Conn.	The Norman F. Hall Company . . . . .	San Francisco, Cal.
The Paper Supply Co. . . . .	Houston, Tex.	Paper Mills Agency, Inc. . . . .	Seattle, Wash.
Sleek-Warwick Paper Co. . . . .	Kansas City, Mo.	Shaughnessy-Kniep-Hawe Paper Co. . . . .	St. Louis, Mo.
Carpenter Paper Co. . . . .	Los Angeles, Cal.	F. G. Leslie Paper Co. . . . .	St. Paul, Minn.
F. G. Leslie Paper Co., St. Paul, Minn. . . . .	Minneapolis, Minn.	The Barton, Duer & Koch Paper Co. . . . .	Washington, D. C.
Southern Paper Co., Ltd. . . . .	New Orleans, La.	Clarke Paper Company . . . . .	Wheeling, W. Va.

Envelopes of Adirondack Bond are made and supplied by the Old Colony Envelope Company, Westfield, Mass.

Job T 252

TA 5447

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# Rebuilt {Offered by} Machinery

Rebuilt to give the same satisfaction as new. We offer the following, at attractive prices, for immediate delivery:

The Name of Hood-Falco Corporation adds much to the trustworthiness of a used printing machine.

Purchase from a concern which is anxious to satisfy you — which holds customer confidence as a priceless asset — and which is nationally known to be a reliable dealer — you know that you exchange good money for a good machine when you deal with Hood-Falco.

Deal with us with perfect confidence — because we are experts in printing machinery, no matter what you want to buy, you can obtain it from Hood-Falco.

The best used machinery in the market, as well as one of the largest assortments.

## CYLINDER PRESSES

- 1 — 7/0 Miehle, 51 x 74 bed.
- 1 — 5/0 Miehle, 46 x 65 bed.
- 4 — 4/0 Miehles, 46 x 62 bed, two with Rouse lifts and extension deliveries.
- 3 — 2/0 Miehles, 43 x 56 bed, one with Cross feeder and extension delivery. One very new.
- 1 — No. 10 Babcock, 42 x 55 bed.
- 3 — No. 1 Miehles, 39 x 53 bed.
- 1 — No. 2 Miehle, 35 x 50 bed, one with feeder.

We have a surplus of this particular size and will sell them at a low figure for immediate disposal.

- 2 — No. 3 Miehles, 33 x 46 bed.
- 1 — No. 4 four-roller Miehle, 31 x 41 bed.
- 2 — No. 4/3R Miehles, 29 x 41 bed, one with Dexter suction pile feeder.
- 1 — No. 4/3R Miehle Automatic Unit, swing away feeder; very new.
- 6 — Pony Miehles, 26 x 34 bed.

## CUTTERS

- 1 — 57-inch Oswego Power Cutter, automatic clamp.
- 1 — 44-inch Seybold Power Cutter, automatic clamp.
- 1 — 34-inch Oswego Power Cutter, hand clamp.
- 1 — 30-inch Oswego Power Cutter, hand clamp.

## JOB PRESSES

- 2 — Style "B" Kelly presses with extension deliveries.
- 2 — Miller Units, 10 x 15.
- 2 — 12 x 18 Craftsman Units.

## MISCELLANEOUS EQUIPMENT

- Stitchers.
- Bunn Tying Machine.
- Monotype Casters and Keyboards.
- Blatchford Cylinder Bases, approximately 44 x 55.
- Bronzers.
- Job Time Recording Clocks.
- International Time Recording System.

Some machines to offer direct from floor where operating. . . **our Guarantee** gives the purchaser 100% protection on any installation. A nation wide service organization!

*Our Stock Is Continually Changing. Write Us Your Requirements*

## HOOD-FALCO CORPORATION

New York Office  
225 VARICK STREET  
Telephone Walker 1554

Chicago Office  
343 S. DEARBORN STREET  
Telephone Harrison 5443

Boston Office  
420 ATLANTIC AVENUE  
Telephone Hancock 3115

## SWIGART PAPER COMPANY, Chicago

723 SOUTH WELLS STREET

**Fine Papers:** In a wide range of color, texture and character. Such uniformity that it gives an unusual opportunity for striking printing results at surprisingly low paper costs.

**Linweave Papers:** Envelopes in many sizes to match cards and sheets and flat paper or board for long runs.

Samples and dummies made to your specifications are yours for the asking.

Phone your requirements . WABASH 2525

Linweave Text

Milano

Sarouk

Oxford

Brenthwood

Drexel

Chateau

Linweave

Georgian Announcement

Linweave Hand Made  
Hammermill  
Announcement

also

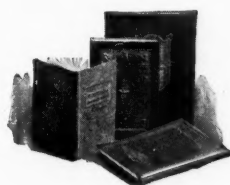
Warren's Book Papers  
and  
Hammermill Cover



# Burk Art

## PROCESSED

— is the name of a process of embossing and coloring binding materials to produce book and catalog covers of unusual beauty in color, texture and design



**The Burkhardt Co., Inc.**

Larned at Second Streets  
Detroit, Mich.



**Park Spray**  
Humidification Systems

Were chosen after careful study by  
**The Corday & Gross Co.**  
CLEVELAND, OHIO

(Note fine spray along  
wall by presses) ~ ~ ~

Send for Booklet No. 927  
"Print Shop Air Conditioning"

**Parks-Cramer Company**  
972 Main Street ~ Fitchburg, Mass.

## CUT COSTS



MODEL B  
COST CUTTER

Greater accuracy... Quicker,  
easier handling... More simple  
to adjust... More positive  
Work Holding Clamp . . . .  
Better method of grinding  
and setting Trimmer Knives  
. . . Smoother operation . . .  
Greater provision for taking  
up wear . . . Finer construction...  
Longer life... Lower  
maintenance.. Greater profits  
to users.

Write for circular  
of either model



MODEL A COST CUTTER

**C. B. Nelson & Co.**  
727 S. Dearborn Street Chicago, Illinois

## 14:28 Per Cent More Output on Cylinder Presses

*Automatic device kills static 100%;  
saves 0.5 hour per press per day—elim-  
inates slip-sheeting on 89% of heavy  
forms—press output increased 14.28%.*

### Accept 30-Day Free Trial Offer

The owner of a Babcock 35 x 48 averaged 670 impressions per hour. He attached an Automatic Craig and got 791 impressions. His press time was charged at \$3.00, so he made \$3.60 more per day by automatic off-set elimination.

In addition, he also killed static 100%. So his allowance of 0.5 hour per day for static trouble was not necessary. That added another \$1.50 a day to the press profit.

His pressman operates the Automatic Craig from the press control button. When the press starts, the electro-magnetic device (patented) starts the heater. When the press stops, the heater automatically stops. There is no other device like this one.

With it 920 cylinder press plants have done away with slip-sheeting on 89% of their heavy forms. So the device often takes one to three girls off the payroll.

### Accept 30 Days' Free Trial

An apprentice pressman can attach the Craig in 15 minutes. You can put it on any Miehle, Kelly, Babcock, or other and use it 30 days without cost. See for yourself. There is no down payment, no deposit, no obligation. If you don't make money, send it back.

Write us make and size of the press, kind of current, frequency and voltage. We will send full particulars, prices, and free 30 days' trial offer with 6 months' budget payment plan.

## Craig Sales Corporation

636 GREENWICH ST. NEW YORK CITY

CRAIG SALES CORP., Dept. I. P. 11  
636 Greenwich St., New York, N. Y.

Please forward details of your 30-Day FREE Trial Plan for our consideration.

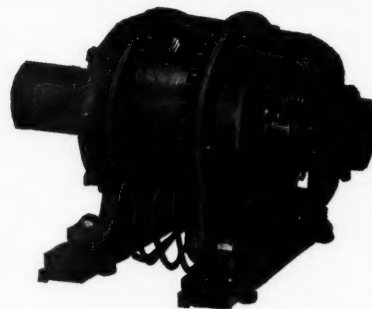
NAME.....

FIRM.....

ADDRESS.....

## "NORTHWESTERN"

**Push-  
Button  
Control  
Motors**



### Buy a Northwestern!

You will get a good motor. You will find it exactly as represented. You will obtain full value for every dollar you invest in Northwestern. The good name of Northwestern adds much to its reliability—nothing to its price.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

## Northwestern Electric Co.

408-16 S. Hoyne Ave.

Chicago, Ill., U.S.A.

2226 South San Pedro  
Street, Los Angeles, Cal.;  
43 South Third Street,  
Minneapolis, Minn.;  
3-260 General Motors  
Building, Detroit, Mich.



10 South 18th St., Phila-  
delphia, Pa.; 100 Pearl St.,  
Boston, Mass.; 97 Reade  
Street, New York City;  
65 Bellwoods Ave., To-  
ronto, Ontario, Canada.

## PEERLESS BLACK

**T**HE ink you use is just as impor-  
tant as careful make-ready and  
press work! To give good results,  
an ink must be smooth flowing,  
lustrous, dense and strong. This is  
especially important of blacks.

Black ink made with PEERLESS is  
every one of these things!

Your inkmaker probably uses  
PEERLESS, but you might ask him.  
It's a very good thing to be sure of!

## THE PEERLESS CARBON

**BLACK CO.**

PITTSBURGH, PA.

Sole Selling Agents

**BINNEY & SMITH CO.**

41 E. 42<sup>ND</sup> STREET,  
NEW YORK CITY

## Security Angle and Sheet Steel Printers' Equipment All-Purpose and Long-Lived

INVEST in Angle and Sheet Steel Equipment for your plant and office. Invest in permanence, strength, usefulness, economy. No "time out" for replacements or repairs.

Over 250 other products are listed in our Catalog "C-I. P."  
Send for your copy

ANGLE STEEL STOOL CO., Plainwell, Mich.  
Agents and Dealers in All Principal Cities



No. 28-20

No. 28-20 Electro Cabinet—Contains 28 drawers. 51 inches high, 22½ inches wide, 18¼ inches deep.

No. 25-29 Linotype Operator's Stand—A place for copy, mat trays and other material are provided. 2 drawers.

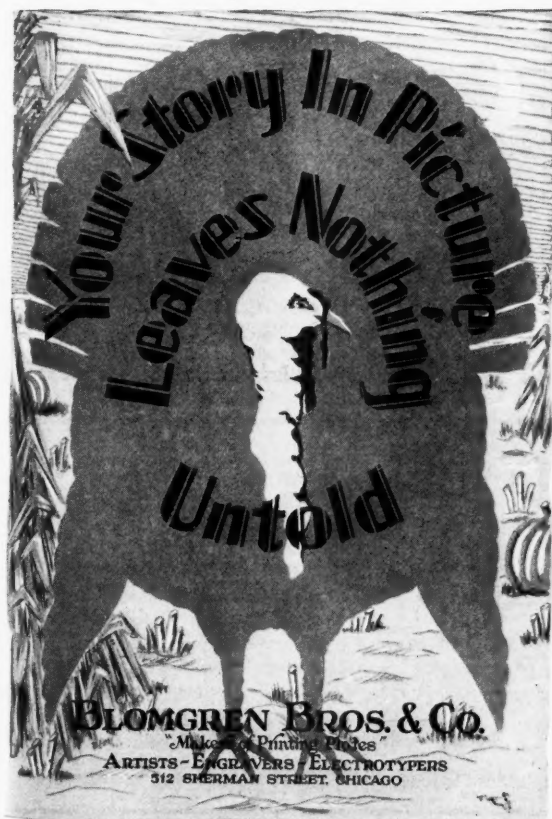
No. 10-10 Lead Truck—For linotype, monotype and stereotype metals. Capacity 1,000 pounds. 15 inches high. 16-gauge steel. Removable end gate. Sturdy casters.



No. 25-29



No. 10-10



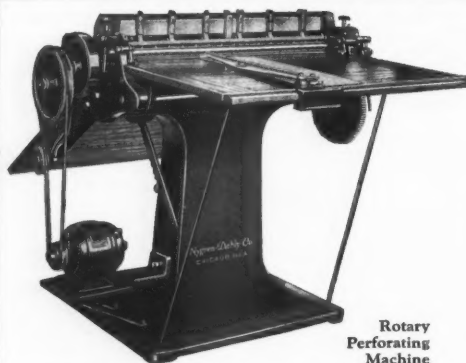
Please Mention THE INLAND PRINTER When Writing to Advertisers.

LA MONTE  
NATIONAL SAFETY PAPER  
FOR CHECKS



Sooner or later the question of La Monte National Safety Paper will come up with *all* your bank customers. Isn't it a good idea to make sure that *you'll* be the one who recommends it to them?

When you've sold La Monte National Safety Paper checks to a bank, you've put a strong backbone into your relations with that bank. For you've sold them a paper that cannot be matched for rich and dignified appearance. And how perfectly it handles in the shop! No picking—no linting or snowing—and it makes a superb job of offset printing. Everybody instantly identifies La Monte National Safety Paper—the *standard* in check papers—by its distinctive wavy lines. George La Monte & Son, 61 Broadway, New York.



Rotary  
Perforating  
Machine

## PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

### WE MANUFACTURE

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Tabbing Machines. Numbering and Paging Machines.

Write for catalogue, terms and trade-in proposition

## NYGREN-DAHLY COMPANY

218-230 N. JEFFERSON STREET

CHICAGO, ILLINOIS

## Do You NEED EQUIPMENT!

*Due to mergers or other causes we have secured several plants to sell in addition to our own large stock. Buy now when quality and prices are right.*

Miehle Presses in nearly all sizes; 34, 41, 42, 46, 50, 53, 56, 62, 65 and 68 inch	10 stones and frames
Seybold Cutters; 50, 44, and 40 inch	46 x 65 Hancock register table
Stitchers; 7/8 and 1 1/2" Morrisons; 1 1/4" Latham	Cylinder chases in all sizes
No. 10, 45 x 55 Babcock Optimus, like new	Nearly new Rosback punch
Monotype Composing Room Machine	29 x 42 and 41 x 52 Blatchford bases
8 x 12, 10 x 15, 12 x 18 and 14 1/2 x 22 Gordons	Large quantity sectional bases and Art Hooks
20 Tracy steel run stands and cases	10 x 15 and 12 x 18 Miller units
	32 x 44 Dexter Jobbing Folder with feeder
	44 x 64 Brown dble. 16 folder with feeder

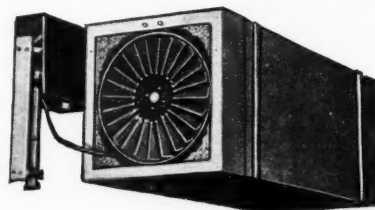
Buyers in Central territory write for information

## THE WANMER COMPANY

714-16 S. Dearborn Street • CHICAGO, ILL.

*Complete Line of New Equipment and Supplies*

## CONTROLLED HUMIDITY



Stops seventeen nuisances in the pressroom. There is only one moderate priced machine that does all this and also washes and purifies the air continually. . . . Write for catalog of the

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Enquire about the new paper racks for Vertical presses and offset frames for all presses. Gas Heaters and Electric Heaters for all makes of presses.

## UTILITY HEATER CO.

CHAS. H. COCHRANE, Prop.

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25 x 38 — 60 and 80  
28 x 42 — 74 and 99  
32 x 44 — 89 and 119  
**35 x 45 — 99 and 133**

Blue, Primrose, Canary, Rose, Gray, India, Green, Brown and Goldenrod



The Cover House Since 1896

### James White Paper Co.

219 WEST MONROE STREET  
CHICAGO

Telephone Randolph 8260

### POLYCHROME

SEMI DULL COATED

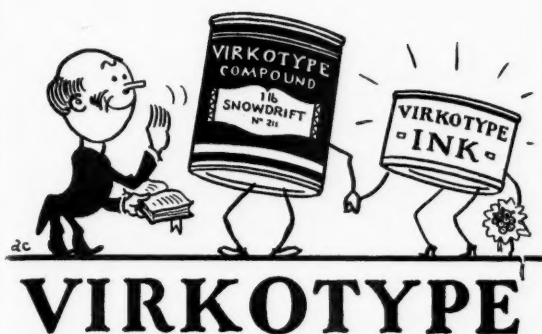
25 x 38 — 80 and **35 x 45 — 133**  
Gray, White, Tan, Green, India, Blue and Ivory

28 x 42 — 99 and 32 x 44 — 119  
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LARGE STOCKS OF ALL THESE ITEMS CARRIED IN CHICAGO





VIRKOTYPE Compounds and  
VIRKOTYPE Inks are true affini-  
ties. For true raised-printing  
harmony . . . use both!

WOOD, NATHAN & VIRKUS CO.  
INCORPORATED  
112 Charlton Street, New York, N. Y.  
106 West Harrison Street, Chicago, Ill.



## Adopted Oakite for safety's sake

IN THE press room of a large newspaper plant, frequent cleaning of ink-sprinkled electric light bulbs and globes was necessary. Unfortunately, gasoline was used for cleaning and the inevitable accident occurred.

Hazardous cleaning practices were thereafter tabooed and risk-free Oakite methods adopted. Now globes and bulbs are washed three times a week with an Oakite solution. Ink, dirt and film are quickly

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Our booklet "Oakite for Printers, Engravers, Lithographers and Electrotypers" gives complete formulas for doing this and many other shop cleaning jobs the safe, economical Oakite way. Write for a copy. No obligation.

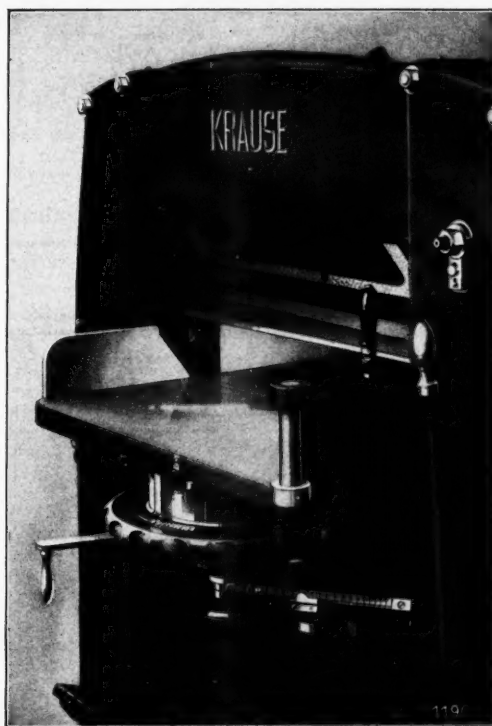
*Oakite Service Men, cleaning specialists, are located in the leading industrial centers of the United States and Canada*

Manufactured only by

OAKITE PRODUCTS, INC., 321 Thames St., NEW YORK

**OAKITE**  
TRADE MARK REG. U. S. PAT. OFF.  
*Industrial Cleaning Materials and Methods*

# KRAUSE



## Automatic Paper Cutters

Since 1855 KARL KRAUSE has been designing and building cutting machines and based on this great experience has developed a remarkable cutter of beautiful design and proven efficiency.

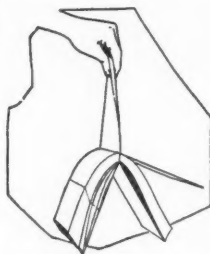
Whatever your requirements may be Krause can deliver to you the most efficient machine—cutters with hand step advance—with power-driven back gauge—automatic step advance, etc.

More than 200,000 Krause machines, including 60,000 paper cutters, are in operation throughout the world.

Judge for yourself and see the machine in operation in the showrooms of

**KARL KRAUSE U.S. CORP.**

114 East 13th Street, New York Stuy. 7978



NUREX is strong. It never gets brittle.

# Never Becomes Brittle!

## Nurex Tabbing Compound

does Tabbing, Tipping and Mounting **BETTER, QUICKER AND CHEAPER.** No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural  
Government Measure Put up in Gallons or Quarts  
NUREX supplied through all Printers' Supply Houses



(Patented June 1, 1920, and January 6, 1925)

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.

A Flexible Tabbing Compound

## This Glue Heater ... has a "METAL BRAIN"

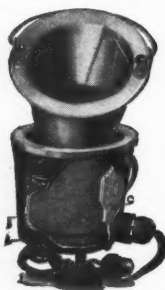
A brain that controls glue temperatures just as accurately—just as surely as could a workman whose only job was to watch the temperature.

STA-WARM'S automatic thermostat shuts off a part of the heating circuit just as soon as the correct heating point is reached. Glue is never overheated—never spoiled. And the workman is free to devote his full time to productive labor.

Write for details

THE BECKWITH MACHINE CO.  
501 Chestnut Street Ravenna, Ohio

**Sta-Warm**  
AUTOMATIC ELECTRIC GLUE HEATERS



1844

1929



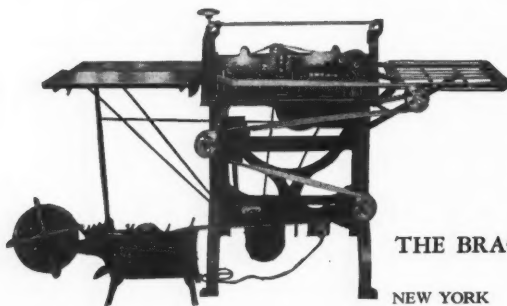
## HICKOK Automatic Ruling Machines and Feeders

The days of real competition are here again. In order to compete successfully, your plant must be equipped with the most improved machinery. Hickok Ruling Machinery has been greatly improved in the last few years.

A HICKOK FEEDER will pay for itself in ten months. There is a Hickok Feeder made for attaching to Folding Machines, Perforators, Presses, etc.

THE W. O. HICKOK MFG. CO.  
HARRISBURG, PA., U. S. A.

# The Brackett Single Head Stripping Machine



For Bookbinders, Stationers; Tablet, School Supply, Paper Box Makers, Etc.

DOES tighter and better stripping than is possible to do by hand. Applies a strip of paper or cloth to the backs of tablets, quarter-bound check books, pocket checks, composition books, note books, coupon books, drafts, tariffs, bonds; strips any style of side or saddle-stitched books. Joins necks and slides of paper boxes: For slight additional cost attachment provided for flat stripping along edges of loose leaf sheets and maps.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

Sales and Service

NEW YORK

CHICAGO

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# "Satisfactory in all respects"

## VAWTER MANIFOLD COMPANY PRINTERS CONTINUOUS FORMS

Lebanon, N.Y.  
FANFOLDED  
SUPERFOLDED  
ROLLS

BENTON HARBOR, MICH.  
May 17, 1929

Speed

General Electric Company  
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Chicago, Ill.

Attention: Mr. M. M. Goldenstein

Gentlemen:

We are operating six Meisel rotary presses equipped with General Electric motor equipment. This electrical installation gives us excellent control of our presses and is proving satisfactory in all respects.

Yours truly,

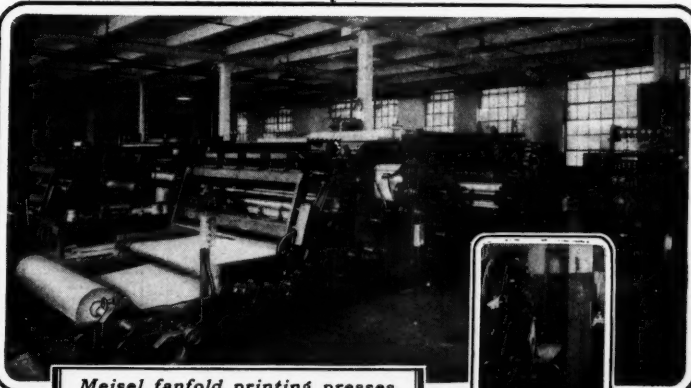
VAWTER MANIFOLD COMPANY

By *[Signature]*  
Plant Superintendent

RJO'Brien  
EJS

The Vawter Manifold Company, whose plant is completely electrified by General Electric, is one of the many printing companies which have taken full advantage of the economies inherent in G-E equipment. No matter how large your plant—or how small—General Electric supplies electric equipment for every phase of printing to which electricity can be applied.

Apply the proper G-E motor and the correct G-E controller to a specific task, following the recommendations of G-E specialists in electric drive, and you have G-E Motorized Power. Built in or otherwise connected to all types of industrial machines, G-E Motorized Power provides lasting assurance of performance that builds confidence.



Meisel fanfold printing presses equipped with G-E two-motor drive



## Motorized Power

—fitted to every need

JOIN US IN THE GENERAL ELECTRIC HOUR, BROADCAST EVERY SATURDAY AT 9 P.M., E.S.T. ON A NATION-WIDE N.B.C. NETWORK

# GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN PRINCIPAL CITIES

# CARMICHAEL RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

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Pacific Coast Sales Office: 122 FRONT STREET, SAN FRANCISCO, CALIFORNIA

Cylinder Presses, Platen Presses, Rotary Presses... or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when Carmichael Relief Blankets are used.

# TRIANGLE



# Metallic INKS

METALLIC INKS are no longer "temperamental"... not if you are using Triangle's metallics. They work well on any stock at high production speeds and they come READY-MIXED... Send trial order.

Telephone:  
Triangle 3770-71

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## GET THE BEST BUSINESS DICTIONARY

One error may easily cost many times the price of this great information book. For quick answers to all your questions about words, persons, places, rely on

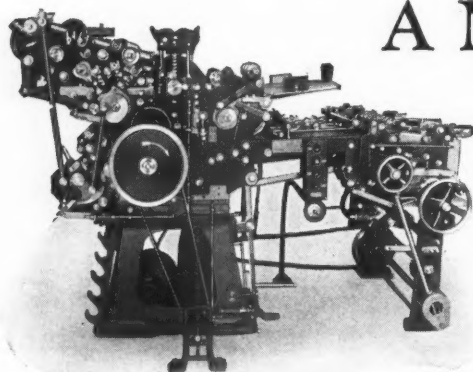
## The "Supreme Authority" WEBSTER'S NEW INTERNATIONAL DICTIONARY

The Merriam-Webster

Accepted as standard in offices, courts, libraries, government departments. Indorsed by American Bankers Association. Used for fifty years as standard by the Government Printing Office at Washington. 452,000 entries including thousands of New Words; 32,000 geographical subjects, 12,000 biographical entries. Over 6,000 illustrations and 100 valuable tables.

Send for new richly illustrated pamphlet containing sample pages—Free if you mention INLAND PRINTER.

G. & C. Merriam Company  
Springfield, Mass.



## A New Source of Profits for the average printer

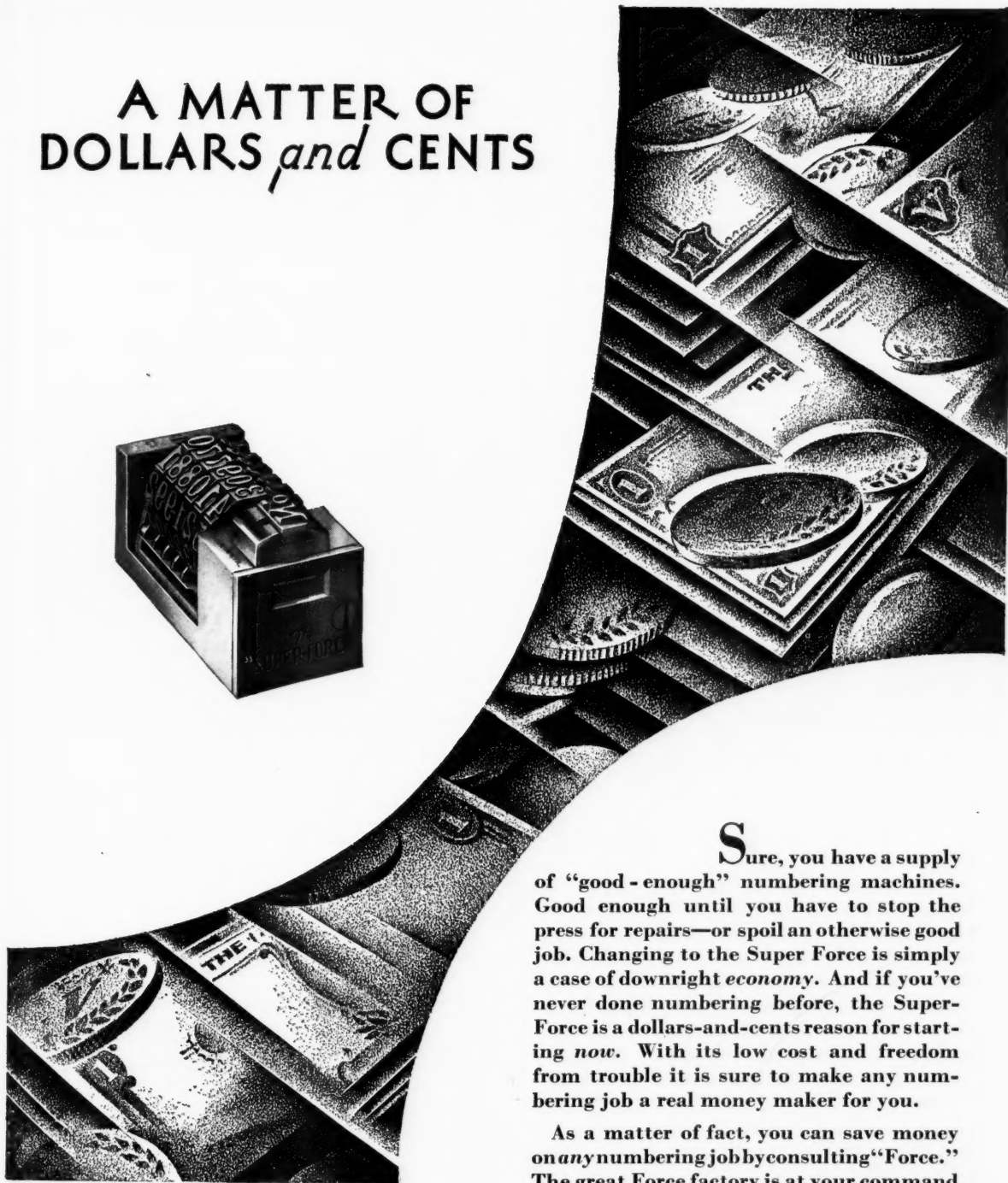
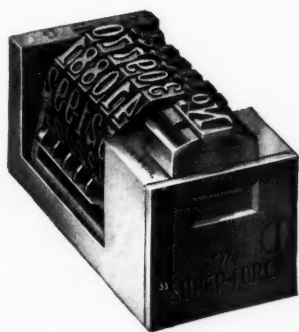
OFFSET PRINTING, heretofore, has been practicable only for concerns of considerable size, and for long runs. The Columbia Offset Press (Type A, 14½ x 20) has changed this situation. The necessary investment is now within the reach of the average printer; the process is not too difficult for the average pressman; and the machine itself is well built and thoroughly dependable. Big plants have made big profits on offset printing, because it is easy to sell and economical to produce. These same advantages are now available to the small printer. Complete information will be sent by mail, on request.

**COLUMBIA** PRINTING MACHINERY CORPORATION . . .

100 BEEKMAN STREET . . . . . NEW YORK, N. Y.



# A MATTER OF DOLLARS *and* CENTS



## *The* "SUPER-FORCE" A NEW TYPOGRAPH



**S**ure, you have a supply of "good - enough" numbering machines. Good enough until you have to stop the press for repairs—or spoil an otherwise good job. Changing to the Super Force is simply a case of downright *economy*. And if you've never done numbering before, the Super-Force is a dollars-and-cents reason for starting *now*. With its low cost and freedom from trouble it is sure to make any numbering job a real money maker for you.

As a matter of fact, you can save money on *any* numbering job by consulting "Force." The great Force factory is at your command for the construction of any type of numbering machine—for simple runs in quantity or the most intricate systems. Let us explain how this numbering service has been utilized by some of the foremost manufacturers in the country.

### **Wm. A. Force & Co., Inc.**

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180 North Wacker Drive . . . Chicago, Ill.  
573 Mission Street . . . San Francisco, Calif.

**GALLIA**

14 point 15 A Price per font...\$2.97	30 point 8 A Price per font...\$5.95
18 point 12 A Price per font... 3.67	36 point 6 A Price per font... 7.00
24 point 9 A Price per font... 4.55	Five sizes.....21.00

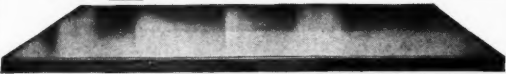
**MODERNISTIC**

18 point 12 A Price per font...\$3.32	36 point 5 A Price per font...\$5.25
24 point 8 A Price per font... 3.64	Four sizes.....15.00
30 point 7 A Price per font... 4.90	Both series.....34.00

All sizes align at bottom by point justification—Hard Foundry Type  
Antimony content 24 per cent. Tin content 14 per cent  
All prices cash f. o. b. foundry  
All previous advertised specials ready for shipment

**THE STERLING TYPE FOUNDRY**  
Vermontville, Michigan, U. S. A.

Cast Iron **I**MPOSING SURFACES



Our Surfaces are planed perfectly level and smooth. They are braced on the under side by ribs running both ways of the plate to prevent sagging.  
We carry many standard sizes in stock and can make up special sizes on receipt of order.

**MORGANS & WILCOX MFG. CO.**  
MIDDLETOWN, N. Y.

**Print CARDS in Book Form!**



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.  
This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

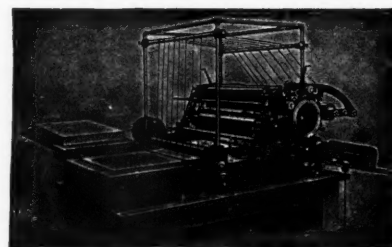
**PRINTERS' SPECIAL GRADE  
SAMPLE ASSORTMENT LOTS**

200 Cards, Business Size - \$1
2 Lever Binder Cases
1,200 Cards, 4 Sizes - - - \$5
8 Lever Binder Cases
2,500 Cards, 4 Sizes - - - \$10
15 Lever Binder Cases

The John B. Wiggins Co., 1152 Fullerton Avenue, Chicago, Ill.

**INTRODUCING THE "SMALL REINHARDT"**

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**ALL IN ONE OPERATION**

With this machine ruling is no more an art—it can be done by anyone. An indispensable machine for every printer or book-binder. Large stock of machines and parts. Call for demonstration.

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Your Supply House Sells  
**"HORTON"**

VARIABLE SPEED AND PULLEYS 20th CENTURY INK FOUNTAINS

Products of the  
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**"Always Satisfactory and Dependable"**

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Humidity Control  
Paper Conditioning  
**RESULTS GUARANTEED!!**

*Southworth Machine Company*  
PORTLAND, MAINE



**The Productimeter**

gives the "count" accurately and dependably. Extra rugged construction and reliable mechanism. Large figures. Write for catalog.

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653 Buffum Street Milwaukee, Wis.

The New **HOE** **S**UPER OFFSET PRESS

Size 41 x 54 *has a normal running speed of 3,600 an hour*

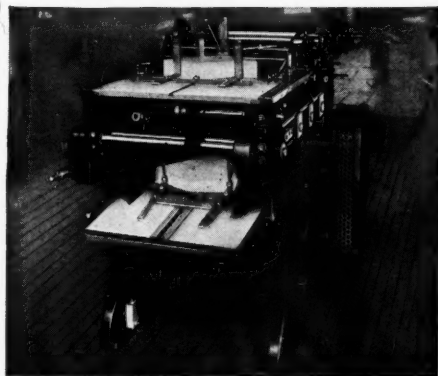
**R. HOE & CO., Inc.**, 138th St. and East River, New York

OUR CUSTOMERS ARE OUR BEST ADS  
REPEAT ORDERS CONFIRM THIS

**CLINE ELECTRIC MFG. CO.**

NEW YORK CITY 111 W. Washington St., Chicago, Ill. SAN FRANCISCO, CALIF.

The *only* press that will feed died-out blanks, made-up envelopes and sheet work equally well



## 7,500 Impressions per Hour From Curved Plates

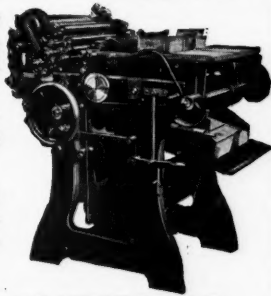
On envelopes, bill-heads, office forms and the general run of commercial printing, the S&S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



## STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard  
PHILADELPHIA, PA.

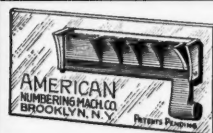
BRITISH OFFICE: 23 Goswell Road, LONDON, E. C. 1

## SPEED UP that numbering machine of Yours — GET IT a POSITIVE LOCK PAWL ATTACHMENT

This wonderfully simple, ingenious attachment will fit your present numbering machines and adapt them to *safe* use on the highest speed presses. Its automatic action absolutely prevents overthrow of numbering wheels at high speed, which causes inaccurate numbering. **HOW TO ORDER:** For any American Numbering Machine, simply specify model number. For other makes send the numbering machine to us. Quotation will be made on receipt of machine—no extra charge for fitting or for return postage.

### POSITIVE LOCK PAWL ATTACHMENT

\$3



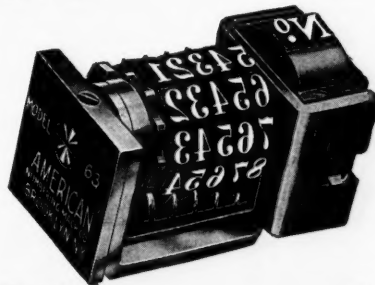
\$3

### NO SCREWS— NO SPRINGS

Simply lock in form below machine, as easily as you would a piece of brass rule.

### RETIRE

Your old and worn Numbering Machines. It will only cost you \$8.00 to replace each veteran with the American Model 63, the best guarantee against spoiled work.



5-Wheel  
Model 63

\$8<sup>00</sup>

Fac-Simile Impression

Nº 54321

6-Wheel  
Model 64

\$10<sup>00</sup>

## AMERICAN

### NUMBERING MACHINE COMPANY

Main Office: 234 Shepherd Ave., Brooklyn, N. Y.  
Branches: Chicago, Ill., London, Eng., Paris, France

American Products are in stock at all branches of American Type Founders Company and at good supply houses the world over

## ◀ EVERY ▶ printer

should have a copy of Hux latest catalog—chock full of ideas covering hundreds of subjects—all illustrated in various techniques—the work of 50 New York artists.

We stock electros in four handy sizes of each subject. Request your catalog NOW—enclosing \$1—refunded with first order. Address:

### HUX CUTS

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NEW YORK CITY



## Direct Mail Producers!

Do You Want Representation in Chicago?

WE are equipped with the knowledge and have valuable contacts to represent you properly and profitably as your local sales agency.

Write fully to

### Marvin Advertising Agency

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The MOHR Lino-Saw automatically measures and saws the slugs at the typesetting machine. It pays for itself within 3 to 12 months.

For further details write

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CHRISTENSEN WIRE STITCHER  
No. 190—DEXTER FOLDER,  
36x48 inches, 6 folds  
No. 189—DEXTER FOLDER,  
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17x22 inches, 3 folds  
UNIVERSAL FOLDER,  
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WIRE STITCHERS,  
3/4, 7/8, 1 inch cap  
DO-MORE EMOSSER

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Just the press for high-grade fibre container or other large printing jobs.

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## SHARPEN YOUR OWN Cutter Knives on an AUTOMATIC ROGERS GRINDER

With only two knives per week to sharpen it will pay you to have your own grinder. A full automatic 44" machine sells for only \$275 complete. A Rogers will eliminate delay; your knives kept sharp will improve the quality of your cutting. Write for information and prices.



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ROGERS & CO.  
192 Dutton Ave.  
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16 sizes, 26" to 156"

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All Sizes and Models

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### Flexible Tabbings Composition

Supreme Brand is a rubber-like composition which will liquefy with a minimum amount of heat when placed in a double or jacketed glue pot.

Combines  
Strength,  
Flexibility,  
Elasticity,  
Economy



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### Adjustable Non-Offset FRAMES Production=\$

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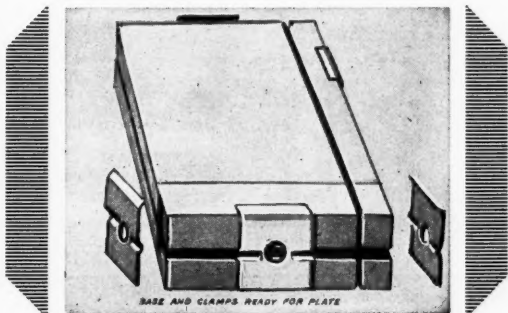
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**A**T last a practical metal base that can be used with any type form and with zinc etchings, half-tones, electrotypes or stereotypes. A priceless boon to the printing industry—a truly wonder base where inside and outside mortises are necessary. All units conform to standard composing room measurements. When properly used it quickly pays for itself.

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Five minutes reading will give you the essential facts for increasing your profits on gummed label jobs. Our new Printer's Service Book will tell you how to bring in additional business. The exceptional results you obtain by using

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Dennison's laboratories have developed four different adhesives. Each one has been suited by thorough experimentation to render the best results on certain surfaces.

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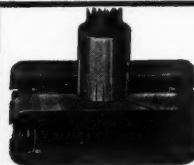
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Operates from regular electric supply line, through transformer which we furnish. Equally effective on all flat-bed cylinder presses. Will ship on fifteen days' trial. Give press equipment, current and voltage.

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### “We recognize your publication as authoritative”

says Ben C. Pittsford, well-known Chicago typographer. Here is his interesting letter to J. L. Frazier, editor:

“Years ago, when I was devil, compositor, ad-man and make-up man on the Delevan Times-Press, I used to look forward to the coming of The Inland Printer, so I would have a guide and also receive an inspiration from its pages, enabling me to give the local merchants something new in advertising composition.

Since that time, over twenty-five years, it has been coming to me regularly and has always been recognized as the “leading business publication” received in our office. While The Inland Printer has constantly set the pace in typographical style, of late I have noticed considerable improvement in the ads, make-up and the presswork. Especially do I wish to commend you upon the freedom you have taken with the headings over your lead articles, and the selection of the type.

Interesting, newsy and a specimen book of conservative type styles that anyone could follow. We recognize your publication as authoritative, keeping us abreast of the times in the printing and allied industries.”

*Just sign and mail the attached order and you will  
receive every issue of this helpful magazine.*

#### THE INLAND PRINTER

330 So. Wells St., Chicago, Ill. Date.....

You may enter my subscription for one year to start with the.....issue.

I will send \$4.00 upon receipt of bill. ☐

I enclose \$4.00. ☐

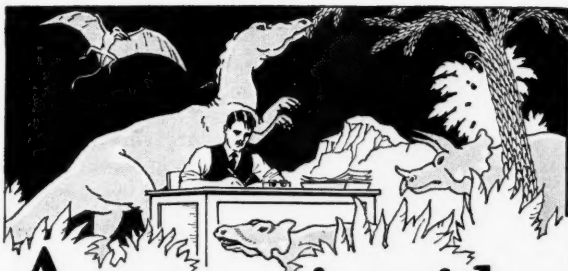
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## Are you in with the pre-historics?

Maybe that way of asking it is a bit blunt and jolting. But the printing world "do move." Many of yesterday's customs and practices seem back with the bye-gone dinosaurs and pterodactyls — where no printer can afford to be.

For instance — the old kind of bond and other envelopes that were forever opening up at the seams — failing to seal properly — crinkling and refusing to feed properly in printing!

### Western States Felt Brush Gumming

(Exclusive to the trade)

has licked all that — cold. Envelopes from every paper stock now stick for keeps — pack with less bulk — lie flatter — feed fast — take corner-card printing without makeready — seal securely without extra effort. AND THEY COST NO MORE.

Throw prehistoric habits behind you. Get abreast of now by sending for the "Felt Brush" story and free Price List No. 31 — showing 700 staple and special styles — 20 million in stock for same day shipment.

Send for Free Price List No. 30, listing over 700 Envelope Styles ready for instant shipment



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# C & G

## TRIMMETER

[Composing Room Saw and Miterer]

## ROUTER, JIG-SAW AND TYPE-HIGH MACHINE

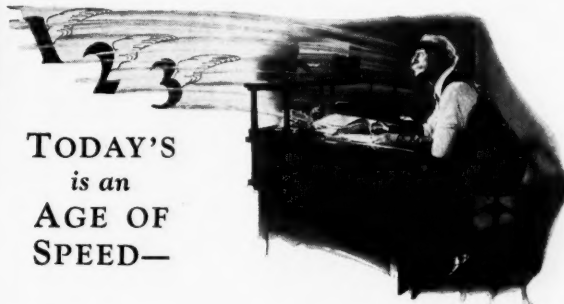
## STEREOTYPE SAW

## TYPEHI&ROUTER

Time-saving tools that will help the printer or publisher to eliminate waste and increase production.

This design made from wood, on the C & G Router with Ellipse attachment... Send for information.

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TODAY'S  
is an  
AGE OF  
SPEED—

## Figures Fly!

The printer with antiquated equipment is as far behind as the old pen-pushing bookkeeper, in this day of swift and accurate business machines.

Taken for granted that you do quality work, to stay in business you must do it *faster* now than ever before. Sacrificed speed simply means sacrificed profits.

Frequently, antiquated numbering machines do this. Machines which must be run slowly to insure safety and eliminate offset danger, cut down profit with every impression.

Not so with the improved Roberts *lowest plunger* models. Without fear of offset, without fear of their lowest plungers (but 1/10" over type high) — the lowest in existence — tearing into the packing of the impression cylinder on the return action, you can run them in your fastest presses to the speed-limit. And often you can do this in the same impression, running your numbering jobs faster — safer, than you ever did before.

Roberts Numbering Machines combine to the greatest degree the all-important elements of superb quality and simple construction. They have fewer moving — and wearing — parts. In a short time their speed and safety will prove to you that their slightly higher initial price will quickly be absorbed by their greatly lessened eventual cost, due to their certain, dependable performance. Send for a diagram of their construction — and also for the new, second edition of Robert F. Salade's comprehensive book "Printing Profits from Numbering Jobs." Absolutely no obligation.

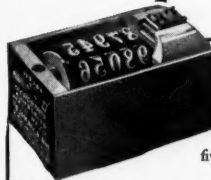
**ROBERTS NUMBERING MACHINE COMPANY**  
694-710 Jamaica Avenue Brooklyn, N. Y.

These improved Roberts Models are particularly adapted for use on all automatic, job and vertical presses, such as Kelly, Miehle Vertical, Miller High-Speed, etc., as well as the usual flat-bed and cylinder presses.

Model 27 (5 wheels) \$12.00 less 10 %  
Model 28 (6 wheels) \$14.00 less 10 %

## ROBERTS

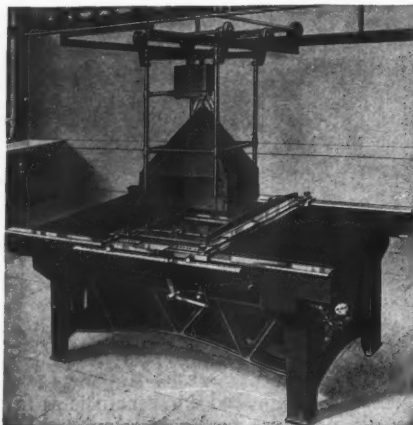
### lowest plunger numbering machines



Roberts Numbering Machine Co.  
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Please send me at once a copy of "Printing Profits From Numbering Jobs" and also your special "nine-point" diagram and description of the improved Roberts Low-Plunger Models. I enclose five cents (stamps or coin) to cover the mailing cost.

Your Name.....  
Firm.....  
Address.....

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Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method.

More in daily use than all other makes combined.



### DIRECTOPLATE PRODUCTS

Directoplate Composing Machines	Directoplate Photo Engravers' Cameras
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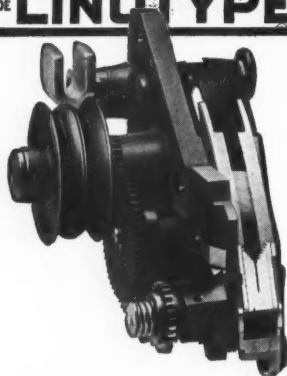
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Representatives in the Principal Cities of the World

### STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST, 24, 1912

OF THE INLAND PRINTER, published monthly, at Chicago, Illinois, for October 1, 1929

State of Illinois } ss.  
County of Cook }

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Eldon H. Gleason, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher—The Inland Printer Co. . . . . Chicago, Ill.  
Editor—J. L. Frazier . . . . . Chicago, Ill.  
Managing Editor—J. L. Frazier . . . . . Chicago, Ill.  
Business Manager—Eldon H. Gleason . . . . . Highland Park, Ill.

2. That the owners are: The Inland Printer Co., 330 South Wells Street, Chicago, Ill.; The MacLean Publishing Co., Ltd., 153 University Avenue, Toronto, Canada; Eldon H. Gleason, 257 Cedar Avenue, Highland Park, Ill.; Walter I. Rogers, 104 Third Street, Wilmette, Ill.; John J. Gage, 232 Fifth Avenue, La Grange, Ill.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also, that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ELDON H. GLEASON,  
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1929.

RONDEAU E. BAKER, Notary Public.

(My commission expires November 7, 1929.)

# ROLLER TROUBLE

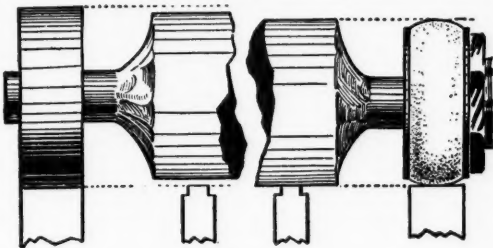
*Comes with Cold Weather*

ROLLERS begin to shrink when the weather gets colder. MORGAN ROLLER TRUCKS are instantly adjustable to any type height, insuring a clean job even if the rollers are shrunk. Also, they save wear and tear... Self-locking... Noiseless!

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[NAME ON FILE AT THIS OFFICE]



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8 x 12 Set of Six...\$7.75    12 x 18 Set of Six...\$9.00  
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Your dealer can tell you and supply you... or write direct to

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Let us send you a "HOLD-HEET" Automatic Glue Pot for 30 day free trial. Let this improved pot demonstrate in your own bindery how it cuts costs by saving glue, electricity and labor; how it automatically keeps glue at just the right temperature, prevents crystallization or discoloration. Then, if after a thorough tryout you are not entirely convinced that it's the best glue pot on the market, send it back.

## "HOLD-HEET" Automatic GLUE POTS

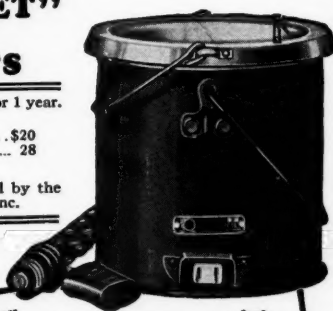
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1 qt. .... \$14    4 qts. .... \$20  
2 qts. .... 17    8 qts. .... 28

110 or 220 Volts

Plugs into any socket. Listed by the Underwriters' Laboratories, Inc.

**Russell Electric Co.**  
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Russell Electric Company  
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We'll try a "HOLD-HEET" Automatic for 30 days free, with the understanding if we do not want it for any reason we can return it.

Size.....qt..... Voltage.....Volts  
By.....  
Firm.....  
Address..... State.....  
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Please Mention THE INLAND PRINTER When Writing to Advertisers.

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Produces sharp RELIEF EMBOSsing effects in any color or colors desired without the use of dies or plates.

DOMORE can be lined up with the delivery end of any automatic press — printing is done in usual manner — sheets or cards drop to DOMORE conveyor, are processed and delivered to tray. No extra labor required.

Use DOMORE on  
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DOMORE produces  
3,000 letterheads or  
6,000 cards an hour.  
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ounces of powder.  
Comes fully equipt,  
ready to set up and  
operate.

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